उत्तररामचरित.



EDITED WITH

AN INTRODUCTION, MARGINAL NOTES, ADDITIONAL NOTES, GLOSSARY APPENDICES AND TRANSTATION.

BY

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Printed by S. N. JOSHI, at the Chitra Shala Steam Press,

818 Sadashiv Peth Poona City; and Published by,

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INTRODUCTION.

1 PERSONAL HISTORY OF BHAVABHUTI & THE DATE OF THE UTTARARAMACHARITA.

Bhavabhúti was born in Padmapura in the Berars. He was a Bráhma*n*a by caste. The names of his father and other ancestors are given by himself in the introductions to his previous plays. He lived at the court of Yasovarman of Kanouj who was his patron. Yasovarman was defeated by Lalitáditya, King of Kashmir, in the last decade of the seventh century. It seems that Bhavabhúti did not go to Kâshmir, with the conqueror. There is nothing in his works to prove his residence there. Yasovarman, though conquered, was allowed to rule as a tributary king, and Bhavabhúti must have lived, after this event, either at Kanouj or at his native place in the southern Berars. It seems more probable that he was at his native place in old age, when he wrote his Uttararâmacharita because (i) there is no mention or side reference to his patron, and (ii) there is besides such a faithful description of Godávari and of the rugged and formidable mountains near that river as would come out of the pen of an eye-witness alone.

Of the plays written by Bhavabhúti, three only have come down to us. The Uttararámacharita is the last of these, written by him in his old age as he himself tells us in the last stanza. Thus it seems that the Uttararâmacharita was written at the beginning of the eighth century.

External and internal evidences:—

(i) Bhavabhúti is referred to by Dhananjaya, a poet of the tenth century.

(ii) References are also found in books of Wamana, Mammata and others, all written after the tenth century.

(I) References to Kálidása and to the author of the Vasavadattá

(both belonging to the first century) are found in the Uttararâmacharita.

(2) References to sciences such as Sánkhya, Yoga, Nyáya and others, all developed at the beginning of the Christian era, are found in the drama.

(3) References to Buddhists, with reverence shown towards them, are found in the Mâlati-mâdhava.

(4) Absence of Vidùshaka. [The Vidùshaka is found in the plays of earlier writers like Kálidása, but is conspicuously absent from those of the later ones viz. Bhavabhùti, Bhatta Náráyana, Visákhadatta & others.]

(5) Uncommon metres, like Dandaka & Nardataka, not found in earlier writers.

(6) The prose style. [Bhavabhùti was an adherent of that school of rhetoricians who regarded richness of compounds as the life of prose. The school was founded by Dandin in the sixth century. Bá*n*a and Bhatta*n*áráyana were also the adherents of this school]. Cf. दण्डिन्—'ओजः समासभूयस्त्वं, एतद् गद्यस्य जीवितम् ।'

2 CRITICAL APPRECIATION.

Having given an account of himself in the introduction to the play, the poet skilfully introduces the main characters.

First Act. The introduction.

Suggestion seems to be a very important factor in the writings of Bhavabhúti. Even in the introduction, he suggests the great calamity to the land, in case the calumny about Sitá reaches the ears of Râma. The very first words of Ráma are significant. They stamp upon the heart of the reader, the sternness of duty which deprives a man of his apparent independence. The introduction of Ashtàvakra on the stage, apparently to convey messages of the elderly persons, replete with kind words and affectionate solicitude for the young King and Queen, has really a deep

Messages of the elderly persons.

significance: Vasishtha's message to Ráma, to look to the interests of the people, seems to be very natural, but it calls from

Râma, the most important and significant words:—

"I am ready to renounce affection, mercy, happiness
and even Janaki, for the gratification of my subjects."—

and, alas! as cruel fate would have it, he has to forego all these, even Jánaki!

The picture-board.

Sìtá begins to observe the picture-board, brought there by the dramatist, apparently for her amusement, but really for giving a sketch of Râma's earlier part of life. The examination of the pictures gives rise to some casual remarks from the hero and the heroine, illustrating some admirable and happy traits of their character which is affable and stern at one and the same time.

Conjugal felicity.

At the end of the picture scence, Sitá is naturally tired and overpowered by sleep. Here is given by the dramatist, the ideal picture of conjugal felicity, where a single remark from either person is enough to enliven the faded flower of the life of the other. While Sitá is asleep, Râma begins to soliloquize. The dramatist takes advantage of the occasion and gives his own idea of love, very skilfully from the lips of the hero. :(Vide I 383-8 also appendix B:)

A dramatic artifice.

The dramatist is certainly a great artist. Râma, who has subdued all his enemies and has been enjoying perfect repose, thinks that he has no fear of a second separa tion from his beloved and expresses the thought that he can never bear a second separation; but—such is dramatic irony—he is really on the eve of losing her. This scene of the perfect happiness of Ráma is intentionally introduced by the dramatist, with a view to set off the subsequent scenes of his grief, by contrast. Thus, Ráma, from the highest summit of perfect happiness, is suddenly thrown into the bottomless pit of grief by one incident, viz, the interview with his spy, Durmukha. At once, he makes up his mind to send Sìtá away into exile. In his heart, there is a strong strife

between the tender feeling of love and the stern sense of duty—the gratification of his subjects. He hesitates to leave Sìta there alone. At this moment, by the use of a clever artifice, the dramatist makes Râma leave his wife alone, and go away to protect the sages from the demon Lava*n*a.

The prelude to the second act has no conspicuous merits. It shows that there is an interval of twelve years. In this point, the drama resembles "The Winter's Tale" though 'the Bard of Vidarbha lived eight centuries before the Bard of Avon'. To obey the call of duty is the key-note of the drama, and Râma, in accordance with it, mercilessly kills Sambùka. Incidentally, Sambùka utters the name of Da*n*dakâ but it suddenly brings to the memory of Râma, the whole train of past incidents and sufferings. The dramatist, as usual, does not fail to take advantage of the occasion, and gives a fine yet faithful description of Janasthâna and his beloved Godâvari with which he was so familiar, and, which he liked most. (vide II 184-291.)

Second act. Description of nature.

The interview of Râma with Sìtâ, who is rendered invisible by superhuman agency, forms the subject-matter of the third act. In delineating the depth of feeling and the intensity of sentiment, Bhavabhúti is the gifted child of the Muse of Poetry. This act gives good scope to Bhavabhúti in delineating the depth of the human heart. Twelve years have elapsed since Sìtà is sent into exile. It is only owing to his uncommon gravity of mind and extra-ordinary courage, that Râma has been able to sustain his life till now, without ever giving expression to his grief though it has been always present in his heart. Yet it tells on his gentle frame. Vâsanti says:—

Third act. State of the minds of Râma & Sìtá

> " He has lost his complexion, and has become very feeble, so much so, that he is recognized only with difficulty. Yet he is pleasing to the sight. "

Now, in the Dandaká forest such is the force of the fire of grief, with its embers stirred by memories of the past, that Râma is no longer master of himself, and has to seek relief from his

sorrows in lamentations alone. The same is the condition of Sîtâ, nay, much more, as the dart of shame caused by her exile, without any cause, is always rankling in her heart.

The elephant and the peacock call back all the incidents of the past. The sight of her foster-child, the elephant, reminds Sitâ of her sons, Kus'a & Lava. Tamasá, her friend, sees through her emotions and begins to describe filial affection in general. Bhavabhúti, as usual, makes the most of this occasion and has a little but happy digression. Tamasá says :—

Filial affection.

"A child, being the resting place of the affections of both, the husband and the wife, is certainly a blissful knot of the essence of the hearts of both."

A very happy definition indeed! Bhavabhúti must have got a very affectionate and loving character and must have known the secret of filial affection. His remark, here, is sure to appeal to the heart of every parent. Through the lips of Ràma, the poet gives an exact and faithful picture of Sìtà engaged in sport with her foster-child, the peacock. Ráma thus addresses the peacock—

"I remember thee, oh peacock, with my heart full of affection, as though thou wert my own child, when thou wert made to dance, with clappings of her tender hands, by my beloved, who, then by means of the dance of her clever eye-brows, adorned her eyes, that had the pupils turning round within the sockets in accordance with thy movements hither and thither."

In course of conversation, Vásantì is reminded of Sìtá and takes Ráma to task for his cruel treatment of her. The passage is exquisite. Vásanti addresses Râma:—

"Thou art my life, my second heart, moonlight to my eyes, and nectar to my limbs. You humoured her by these and the like coaxing words. Even her— or enough, why speak more?"

She at once faints. Ráma tries to console her, but she is furious and asks him the reason, why he was so unkind to his

Rāma, taken to task by Vāsanti.

devoted wife. At last, after so many years, unawares there escapes from the lips of Ráma, a gentle rebuke to his subjects which is indeed well-deserved—

> " People could not tolerate Sìtá's residence in my palace, as to the reason of it, they themselves know it well ! "

Vásantì is not satisfied by this excuse. The excuse that he was cruel to Sìtá, in order to prevent ignominy among the people, seems a sham to her, and she again says :—

> " Ah ! cruel one ! fame indeed is liked by you. But may I ask you—is there any infamy more terrible than this ? "

The remarks are brought home to Ráma. He at once begins to weep ; and his wife, though wronged, pities him and exclaims—

> " Thou, indeed, Oh Vasanti, art hard and cruel. "

Every word of the dialogue between Ràma and Vásantì shows Bhavabhuti's thorough insight into the human heart. He has exactly shown how the bounds of decorum and etiquette, even in presence of the Anointed Majesty, are set aside by the excess of sorrow and affection.

The voice of the dramatist audible in Vāsanti's words.

Credit must be given to the dramatist for all this ; or, rather, the[illegible] is no harm if we go further. Can we not [illegible] the personal presence of the dramatist, in every word that Vásanti utters ? Bhavabhúti, not Vasanti, is indignant at Rama's cruelty to Sìtá, and takes Ráma to task, right and left. The same thing is done by the poet on one more occasion through the lips of Janaka. (vide Act. iv 363-4.)

The twofold purpose of the act is served. A lesson has been administered to Ráma for his conduct. Secondly, the limit [illegible] grief is reached, and Ràma exclaims :—

> " Alas, my Queen, my heart splits; the frame of my body droops; I look upon the world as howling wilderness........ What am I to do, a luckless soul as I am ? "

This delineation of extreme grief acts as a foil to set off the reunion of the hero and the heroine at the end of the drama. Râma has to go for the Horse-sacrifice, and the act closes with a philosophical reflection of the poet through the lips of Tamasâ:—

The two-fold purpose of the act.

"Just as water assumes a variety of forms such as waves, whirlpools and the like, so the sentiment of pathos assumes different forms, such as joy, jealousy, anger and the like, owing to a diversity of circumstances."

Very apt remark indeed! The various sentiments, assisting the sentiment of grief, are seen in the third act in many places.

The dramatist sees the necessity of at least some comic relief from the uninterrupted seriousness of the preceding act. There is no jester in the play and the dramatist has to arrange a separate scene for this purpose. The dialogue between the two pupils of Vâlmiki, Saudhâtaki and Dândâyana, the former of whom is rather witty, gives some relief to the readers. The phrases 'grey-bearded folk' and 'caravan of ladies', the playful thought that they are to get a holiday on the visit of the old folk, and the comparison of Vasishtha to a tiger or a wolf only because he gobbles up a heifer as soon as he turns up—all these cannot but produce laughter from the audience that are moved to tears in the previous act.

Fourth act. Comic relief.

The seriousness begins with the entrance of the imatiated old figure of Janaka. Anguish is incessantly corroding his heart. He becomes ready to meet death, even by suicide, but he is deterred therefrom, by the same thought that occurred to Hamlet viz. that suicide cannot absolve the soul, but on the contrary, leads it to perdition. He has now to see his relations, the sight of whom he considers to be as painful as salt upon a cut. Janaka pays his obeisance to Arundhati. A great compliment is given to her by the poet. Her husband, the celebrated sage Vasishtha is said to regard himself purified by means of her. The blessing, given to Janaka by

Seriousness again. Janaka.

Arundhati.

her, is quite in the ancient Vedic Spirit. She does not wish him long life or sound health, but would rather see him illuminated by Eternal Light. The poet shows in these passages, the respect given to ladies in ancient India. Kausalyá, by the sad recollections of the past, at the sight of Janaka, is overpowered with grief and falls into a swoon.

The dose of seriousness is sufficient and relief is brought by Lava, a young bachelor of the warrior-caste, and the pupil of Válmìki. His innocent talk, suited to his sylvan life, is calculated to humour the old folk. The conversation between Lava and his companions gives the reader a good idea of the life aud simplicity of the students residing with the preceptor in the hermitage. A common animal like the horse causes curiosity to them and the animal is to be recognized only by its description in the chapter on sacrifices. The act closes with the proud words of Lava, who is indignant at the haughty bearing of the soldiers.

Relief brought by Lava and his companions.

The happy combination of the spirit of chivalry and the enthusiasm for battle forms the theme of the fifth act. As soon as the army of Chandraketu comes within the range of his sight, Lava begins its slaughter. The words of both the young warriors are fiery yet noble, harsh yet pleasant. The style is suited to the sense. Harsh syllables and conjunct consonants abound in the act to advance the sentiment of Heroism. Lava heartily receives the challenge from his cousin, unknown to him, and discharges the Jrimbhaka missiles to stupefy the army. Both of them take a fancy to each other. They cannot account for the fancy—whether it is due to their accidental meeting, or to their excellent virtues, or to some old familiarity in the previous birth, or to their relationship unknown through ill-luck. Yet the poet gives his own explanation. Through the lips of Sumantra he says—

Fifth act. Spirit of chivalry and martial enthusiasm

" It is but the nature of created beings that one looks sweet npon another, without any cause. It is the ordinary

people, that, in order to defend it, call it 'affinity between the Stars' or 'miraculous power of the eyes'".

Chandraketu does not like to fight at an advantage with Lava who fights on foot. A fair field and no advantage to either party is the tone of ancient warriors. Chivalrous spirit and chivalrous courtesy are seen in every word the warriors utter. Thus Lava is furious at the guards of the horse that were rough and rude to him. Lava says—

"The speech of the intoxicated and the proud is set down as devilish by the sages. Such a speech is the source of all enmity and the bane to the world"

The act has an apt closing. An actual fight is to take place in the next act and the spirits of both are to be chafed. In course of conversation, Râma is praised by Chandraketu. A true warrior, like Lava, can never brook the praise of the exploits of another warrior unless he is convinced of them; and hence, the following remark cannot do any injustice to Ráma, but on the contrary shows Lava in his true colours—

Lava's spirits chafed.

"It is an established truth that the valour of the Bráhma*n*a lies in his tongue, while that of the Kshatriya lies in his arms. Parasùrama was a Bráhma*n*a, who took up arms and if he was subdued by Rama it is no compliment to the Sovereign at all. Besides, why should we pass such remarks on old persons? The fame of Ráma *did not suffer* in the least though he killed a woman, Tádaká. I know his three *intrepid* steps in his fight with Khara. I am also conscious of the *skill*, shown by him, at the time of killing Wali."

Both are provoked and they repair to a good battle-field.

It is a rule in dramaturgy, that actual fight is not to be represented on the stage. Consequently, the description of the present fight is given by two semi-divine beings seated in an aerial car. The principal weapons in the fight are Astras or missiles. While the fight is going on, Râma appears on the scene, and

Sixth act. The fight.

his presence puts an end to the fight.

Chandraketu introduces Lava to Ráma, as his personal friend. The effects of introduction are exactly similar on both.

Rama & Lava.

Hostile feeling disappears and it is replaced by feeling of joy. That, affection requires no cause, is the doctrine of the poet. Thus Ráma says:—

"That, it is affection, and that, it requires a cause, are two contradictory assertions. Some internal cause brings two objects together. Affection does not depend on external environments. The sun-lotus blooms at day-break; while the moonstone begins to ooze at the rise of the moon."

Bhavabhùti, very happily proves general truths by ordinary instances of every-day occurrence. Thus, when Rama hears, that the valiant Lava is unable to brook the praise of his (Rama's) exploits, he defends him by the words—

"A spirited man can ᴗt brook the spreading spirit of another. It is but his innate nature. When the divine Sun shines incessantly with his rays, why is it that the fiery stone emits light as if insulted?"

Ráma hears about Lava's familiarity with the Jrimbhaka missiles, and he is lost in thought to see the source of these missiles to him. Kus'a m his appearance on the scene and the two young warriors and Ráma take their seat under an old tree. In every look and act of the boys, Rama discerns the signs of universal sovereignty. In their dove-like color, bull-like shoulders, lion-like looks and drum-like voice, Rama sees a similitude to himself. The progress of the reasonings of Ráma is given to his own credit by the dramatist.—

Rama's train of reasoning.

"Not only are they similar to me" says Râma "but I discern in them, the stamp of lips, the beauty of ears, and the grace of eyes, exactly similar to those of my beloved. Besides, this is the same forest of Válmiki where she was abandoned twelve years since. The b·ys are twelve years old. Further, these boys possess Jrimbhaka missiles; I remember to have

allowed those missiles to go to the progeny of Sitá when she was examining the pictures."

Effect of the recital of the Ramayana upon Râma.

Râma, in order to assure himself, thinks of making certain inquiries of the boys, but to his despair, he sees that the boys are very indifferent in their talk about Sitâ and he checks himself. The Dramatist does not like Râma to learn the secret about the boys for the present. The time is not yet ripe for it. The poet makes the boys repeat a portion of the Râmâyana, and Râma is overpowered with emotions by the sad recollections of the past when he passed his days happily with Sitâ on the banks of the Bhágìrathì. He learns the presence of Vasishtha, Janaka, Kausalya and others in the hermitage, and he has to go to see them, only to add fuel to the fire of his grief.

Seventh act. The union. The play within the play.

The union of the hero and the heroine, after the theatrical performance in the play, is the theme of the last act. As usual, for this joyful event, a good ground is prepared by the dramatist by means of heightening the pathos of Râma in the preceding act. Hamlet solves all his doubts by the performance of the play within the play, which proves his father's guilt. Of the same character are the purposes of the play with-in the present play of Bhavabhúti. While the play is going on, Ráma hears Sìtá, prepared to leap into the Ganges being oppres sed by the throes of delivery. He at once starts up exclaiming:—

"Forbear, my dear, I run to thy help."

Lakshmana reminds him, that what he sees before him is not reality, but only a fiction. By the emotions of Râma, while the representation is going on, the people see that Ráma had to abandon his wife, only because of the scandal spread by them, and are penitent, being convinced of Sìtâ's innocence. Wálmìki calls Sitá on the spot and brings about the reünion. The dramatist has a last hit at Râma, to whom his injustice to his wife is brought home by the performance. The purpose of the dramatist is served and he lays down his pen.

3 THE CHARACTERS.

Ráma, the choice and the master spirit of the age, or rather, of all ages, may be regarded as Bhavabhúti's ideal king as well as, ideal man. We see him, idolised by the people and endowed with supreme power which he never absuses. What enchants every one, that comes in contact with him, is his loving character, politeness, charm of majestic personality and keen sense of duty. At times, Ráma is cruel e. g. at the time of abandoning Sìtà or at the time of killing Sambáka, but then there is the counterbalancing element, the consciousness--that he does his duty. Where severity is unnecessary, he is tolerance and mercy itself. He has an appreciation of the merits of his servants--he gives a great compliment to Máruti, when he observes his picture:—

Rāma

" By whose power, we and the whole world are blessed indeed. "

As a supreme magistrate, nobody can find fault with him.

As a man, Ráma is possessed of equally high qualities. His residence in the forest for twelve years bears witness to his obedience to the elders. His modesty is seen in his remark to the Chamberlain who calls him ' my lord '—" Good Sir, I say, the form of address by the word ' dear Ráma ' well becomes me. " He has an aversion to his own praise---many a time when his brother or wife begins to praise him, he cleverly changes the topic. He is a dutiful son, a loving husband, and an affectionate father. The whole of the first act bears testimony to Ráma's love to Sìtá. He regards himself as the most fortunate person in having his ideal of married happiness fulfilled by Sìtá. He says:—

" Blessed, indeed, is that fortunate person, whe enjoys that unique identity of weal and woe............for it is very rarely obtained. "

All these virtues, it must be remembered, are strictly subordinate to his rigid sense of duty, written to him in five letters, 'प्रजाराधन' the gratification of his subjects. Thus, on one occasion

he says:—

> "I have not the least anguish to my mind if I renounce, affection, mercy, personal happiness and even Jánaki for the sake of the gratification of my people."

Consequenly, there is a certain weakness in his character, caused no doubt by his keen sense of kingly duty. He yields very easily to popular clamour. For this defect, he has to suffer all along his life, and the poet also has not left him without reprehension on that score--(vide Critical appreciation pp. vi)

Sĩta.

Sitâ is, like Râma, a combination of rare qualities. She has greatness without pride, love without passion, and kindness without weakness. She is affable and yet majestic and wins the good graces of her husband and mother-in-law. Her purity of character is well-known. Arundhati gives her a great compliment in the fourth act:—

> "Fire to purify Sitá! the letters 'fire' are derogatory to my child. Let the fact remain as it is, whether you are my child or pupil. Th: height of your purification confirms my affection for you. You may be child or woman; you are adorable to the world. For, merits are to be honored, neither sex nor age."

The peet has given us no occasion to see Sìtá as a mother. Yet her tender feelings, about the elephant and the peacock, as remembered by Ráma, are sufficient to assure that she would have been an ideal mother. Thus, with reference to the elephant, Ráma says:—

> "My Queen, you must certainly be congratulated; since this elephant, your foster-son, has been able to conquer the lordly elephants and has become the receptacle of all that is good in young age."

Her gentle dignity, reticense and composure are beyond comparison. Though Ráma leaves her to her fate in the forest, innocent as she is, yet, with reference to it, she utters not a single word to anybody, but, on the contrary rebukes Vâsanti who is

hard upon Râma. Her respect for her husband is not diminished in the least, though he has abandoned her without any cause. On the other hand, in the spirit of an Aryan wife, she regards herself fortunate, whenever she gets an occasion to see him. She says in the third act:

> " I have just heard the words of my lord, showing excess of love, and overflowing with joy; and by the confidence generated by these, I highly esteem my life though the dart of abandonment is constantly preying upon my heart. "

In the separation, she is conscious of the undiminished love of her husband who had to abandon her only because he had to humour his subjects. She is depicted, in short, by the poet as the ideal woman.

4 THE STYLE.

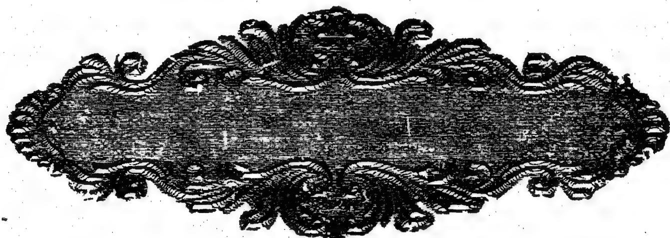
A few words are necessary on the style of the play. On account of the variety of readings, seen everywhere, it seems, that the text, come down to us, has been mutilated by the copyists from time to time. We are consequently at a loss, many a time, to make out the exact words of Bhavabhùti. The manner of writing is smooth and perspicuous. His verses especially are simple and felicitous. In this respect, the Uttararámacharita, presents a good contrast to the earlier plays of Bhavabhùti, written at the time when his genius was not so highly developed. In the Uttararámacharita, there is a perfect harmony between the thing said and the words it is said in. Whenever there is the tender feeling of love to be delineated, his words are simple and melodious (cf. act I Stanzas 36,38) while in delineating the sentiment of heroism, the language is full of harsh syllables and conjunct consonants. On one occasion, in the fifth act, the poet has to describe the combination of two opposite emotions in Lava. The poet, in order to produce a good effect, has combined two styles in one and the same stanza, (vide V. 26), where the first two lines, describe the feeling of mutual partiality by simple and perspicuous expressions, while the last two describe the

The Style

sentiment of heroism with expressions, harsh and full of compounds. It is only in rare cases that the thought becomes too intense for expression. There is no word-jugglery such as puns and plays upon words.

The style of prose--passages is different from that of the verse. The drama would have been an ideal one, in style, had the prose--passages been simpler ones. But the poet is led away by the convention that multiplicity of compounds is the very soul of prose. The only satisfaction, to us, is that the prose-passages in the Uttararâmacharita are less frequent as compared with those in his other plays.

A variety of metres is seen in the drama. There are no obscure metres. The remarkable thing about them is their use. Vasantatilaká, Hari*n*i and Sikhari*n*i are his favourite metres. Vasantatialka is sweet-sounding and he uses it, particularly in delineating the tender feeling of love. Hari*n*i is a peculiar metre of three pauses, particulary suited for the occasion when a person full of emotions cannot utter a complete line in one breath. The metre is quite suitable for lament and strong emotion, and is used very happily by the poet in the third act.



NOTE.

In the present edition, an endeavour is made to present the simple text of the drama, with the best readings. In the marginal notes, only those words are given that are quite necessary to the average student for the clear understanding of the text. In the introduction and additional notes, critical points are discussed only to such an extent as would help the student in his appreciation of the drama. Questions on the date and the presonal history of the poet are summarily dismissed, as they are fully dealt with in other books. Copious notes generally deprive the student of his originality and self-dependence. To tell the truth, they become the crutches, without which, the crippled student cannot advance a single step. In the present edition, notes are given, only where the passages are too difficult to be easily intelligible, and the student is expected to stand on his own legs and try to interpret the text himself. The marginal and additional notes and the glossary are intended only to smooth his path. The appendices are added on points of special importance.

श्रीः

॥ उत्तररामचरितम् ॥



इदं कविभ्यः पूर्वेभ्यो नमोवाकं प्रशास्महे ।
विन्देम देवतां वाचं [°वन्देमहि च तां वाणीं]
अमृतां आत्मनः कलाम् ॥१॥

(नान्द्यन्ते)

सूत्रधारः—अलमतिविस्तरेण । अद्य खलु भगवतः कालप्रियनाथस्य यात्रायां आर्यमिश्रान्विज्ञापयामि । एवं अत्रभवन्तो विदांकुर्वन्तु । अस्ति खलु तत्रभवान्काश्यपः श्रीकण्ठपदलाञ्छनः पदवाक्यप्रमाणतत्त्वज्ञो भवभूतिर्नाम जतुकर्णीपुत्रः ।

यं ब्राह्मणमियं देवी वागवश्येवा-[°वश्यैवा-] नुवर्तते ।
उत्तरं रामचरितं तत्प्रणीतं प्रयुज्यते ॥२॥

एषोस्मि कार्य -[°कवि-] वशाद् आयोध्यकस्तदानींतनश्च संवृत्तः । (समन्तादवलोक्य) भो भोः, यदि तावदत्रभवतः पौलस्त्यकुलधूमकेतोर्महाराजरामस्यायं पट्टाभिषेकसमयो रात्रिंदिवमसंहृतानन्दनान्दीकः तत्किमिदानीं विश्रान्तचारणानि चत्वरस्थानानि ?

(प्रविश्य)

नटः—भाव, प्रेषिता हि इतः स्वगृहान् महाराजेन लङ्कासमरसुहृदो महात्मानः प्लवङ्गमराक्षसाः, सभाजनोप-[°समाजोप—] स्थायिनश्च नानादिगन्तपावना ब्रह्मर्षयो, राजर्षयश्च, यत्समाराधनायैतावतो दिवसान्प्रमोद आसीत् ।

I desire; I pray.
Part of the supreme soul.
Learned men.
Your honors.
Science; principle.
Subservient to.
Citizen of Ayodhya
Destructive fire.
Songs of joy.
Singers; choristers
To their houses.
Monkey warriors.
Congratulating.

सूत्रः—आ, अस्त्येतन्निमित्तम् ।

नटः—अन्यच्च ।

वसिष्ठाधिष्ठिता देव्यो गता रामस्य मातरः ।
अरुन्धतीं पुरस्कृत्य यज्ञे जामातुराश्रमम् ॥३॥

सूत्रः—वैदेशिकोस्मीति पृच्छामि कः पुनरसौ जामाता ? २८

नटः—

कन्यां दशरथो राजा शान्तां नाम व्यजीजनत् ।
अपत्यकृतिकां राज्ञे रोमपादाय तां ददौ ॥४॥

विभण्डकसुतस्तामृष्यशृङ्ग उपयेमे । तेन द्वादशवार्षिकं सत्रमारब्धम् । तदनुरोधात्कठोरगर्भामपि जानकीं विमुच्य गुरुजनस्तत्र गतः ।

सूत्रः—तत्किमनेन ? एहि । राजद्वारमेव स्वजातिसमयेनोपतिष्ठावः ।

नटः—तेन हि निरूपयतु राज्ञः सुपरिशुद्धामुपस्थानस्तोत्रपद्धतिं भावः । ३८

सूत्रः—मारिष,

सर्वथा व्यवहर्तव्यं [°हर्तव्ये] कुतो ह्यवचनीयता ।
यथा स्त्रीणां तथा वाचां साधुत्वे दुर्जनो जनः ॥५॥

नटः—अतिदुर्जन इति वक्तव्यम् ।

देव्यामपि हि वैदेह्यां सापवादो यतो जनः ।
रक्षोगृहे स्थितिर्मूलमग्निशुद्धौ त्वनिश्चयः ॥६॥

सूत्रः—यदि पुनरियं किंवदन्ती महाराजं प्रति स्यन्देत ततः कष्टं स्यात् । ४६

नटः—सर्वथा ऋषयो देवाश्च श्रेयो विधास्यन्ति । (परिक्रम्य) भो भोः क्वेदानीं महाराजः ? (आकर्ण्य) एवं जनाः कथयन्ति ।

Conducted by.

Stranger.

Far advanced in [pregnancy.

Think out.

Blamelessness.

Slanderous.

Spreading scandal

Root-cause.

Rumour; report.

स्नेहात्सभाजयितुमेत्य दिनान्यमूनि
नीत्वोत्सवेन जनकोऽद्य गतो विदेहान् ।
देव्यास्ततो **विमनसः** परिसान्त्वनाय
धर्मासनाद्विशति **वासगृहं** नरेन्द्रः ॥७॥

[इति निष्क्रान्तौ

॥ इति प्रस्तावना ॥

(ततः प्रविशत्युपविष्टो रामः सीता च)

रामः—देवि वैदेहि, समाश्वसिहि । ते हि गुरवो न शक्नुवन्ति विहातुं अस्मान् । ५८

किं त्वनुष्ठाननित्यत्वं स्वातन्त्र्यमपकर्षति ।
संकटा ह्याहिताग्नीनां प्रत्यवायैर्गृहस्थता ॥८॥

सीता—जानामि, आर्यपुत्र, जानामि । किं तु संतापकारिणो बन्धुजनविप्रयोगा भवन्ति ।

रामः—एवमेतत् । एते हि हृदयमर्मच्छिदः **संसारभावाः**, येभ्यो **बीभत्समानाः** सन्त्यज्य सर्वान् कामान् अरण्ये विश्राम्यन्ति मनीषिणः । ६५

(प्रविश्य)

कञ्चुकी—रामभद्र—(इत्यर्धोक्ते साशङ्कम्) महाराज—

रामः—(सस्मितम्) आर्य, ननु रामभद्र इत्येव मां प्रति **उपचारः** शोभते तातपरिजनस्य । तद्यथाभ्यस्तं अभिधीयताम् ।

कञ्चुकी—देव, ऋष्यशृङ्गाश्रमादष्टावक्रः संप्राप्तः ।

सीता—आर्य, ततः किं विलम्ब्यते ?

रामः—त्वरितं प्रवेशय । [कञ्चुकी निष्क्रान्तः

(प्रविश्य)

अष्टावक्रः—स्वस्ति वाम् ।

Disconsolate.
Inner apartment.
Obligatory nature [of religious rites.
Worldly affairs.
Disgusted with.
Form or mode of [address.

रामः—भगवन्, अभिवादये । इत आस्यताम् ।

सीता—भगवन्नमस्ते । अपि कुशलं सजामातृकस्य गुरुजनस्य, आर्यायाः शान्तायाश्च ?

रामः—निर्विघ्नः सोमपीथी [°पीती] आवुत्तो मे भगवानृष्यशृङ्गः, आर्या च शान्ता ?

सीता—अस्मान् वा स्मरति ?

अष्टा०:—(उपविश्य) अथ किम् ? देवि, कुलगुरुर्भगवान्वसिष्ठस्त्वामिदमाह—

विश्वंभरा भगवती भवतीमसूत
राजा प्रजापतिसमो जनकः पिता ते ।
तेषां वधूस्त्वमसि नन्दिनि पार्थिवानां
येषां कुलेषु सविता च गुरुर्वयं च ॥ ९ ॥

तत्किमन्यदाशास्महे ? केवलं वीरप्रसवा भूयाः ।

रामः—अनुगृहीताः स्मः ।

लौकिकानां हि साधूनां अर्थं वागनुवर्तते ।
ऋषीणां पुनराद्यानां वाचमर्थोऽनुधावति ॥ १० ॥

अष्टा०:—इदं च भगवत्या अरुन्धत्या, देवीभिः, शान्तया च भूयोभूयः संदिष्टम् । यः कश्चिद्गर्भदोहदो भवत्यस्याः सोऽवश्यमचिरात्संपादयितव्य इति ।

रामः—क्रियते यदेषा [यद्यदेषा] कथयति ।

अष्टा०:—ननान्दुः पत्या च देव्याः संदिष्टम्—'वत्से कठोरगर्भेति नानीतासि । वत्सोपि रामभद्रः त्वद्विनोदार्थमेव स्थापितः । तत्पुत्रपूर्णोत्सङ्गां आयुष्मतीं द्रक्ष्यामः ' इति ।

रामः—(सहर्षलज्जास्मितम्) तथास्तु । भगवता वसिष्ठेन न किंचिदादिष्टोस्मि ?

अष्टा०:—श्रूयताम् ।

Brother-in-law.

The earth.

Daughter-in-law.

Event; thing actually existing.

Longing in pregnancy.

Diversion; amusement.

जामातृयज्ञेन वयं निरुद्धाः
त्वं बाल एवासि नवं च राज्यम् ।
युक्तः प्रजानां अनुरञ्जने स्याः,
तस्माद्यशो यत् परमं धनं वः ॥ ११ ॥

रामः—यथा समादिशति भगवान् मैत्रावरुणिः ।

स्नेहं दयां च सौख्यं च यदि वा जानकीमपि ।
आराधनाय लोकस्य मुञ्चतो नास्ति मे व्यथा ॥१२॥

सीता—अत एव राघवकुलधुरंधर आर्यपुत्रः ।

रामः—कः कोऽत्र भोः ? विश्राम्यतामष्टावक्रः ।

अष्टा०:—(उत्थाय परिक्रम्य च) अये, कुमारलक्ष्मणः प्राप्तः । [इति निष्क्रान्तः

(प्रविश्य)

लक्ष्मणः—जयति जयत्यार्यः । आर्य, अर्जुनेन चित्रकारेणास्मदुपदिष्टमार्यस्य चरितमस्यां वीथिकायामभिलिखितम् । तत्पश्यत्वार्यः । ११८

रामः—जानासि वत्स दुर्मनायमानां देवीं विनोदयितुम् । तत्कियन्तमवधिं यावत् ?

लक्ष्मणः—यावदार्याया हुताशनशुद्धिः ।

रामः—शान्तं पापम् । (ससान्त्ववचनम्)

उत्पत्तिपरिपूतायाः किमस्याः पावनान्तरैः ।
तीर्थोदकं च वह्निश्च नान्यतः शुद्धिमर्हतः ॥ १३ ॥

देवि देवयजनसंभवे, प्रसीद । एष ते जीवितावधिः प्रवादः । १२६

कष्टं ! [°कष्टो *or* °क्लिष्टो] जनः कुलधनैरनुरञ्जनीयः,
तन्नो यदुक्तमशिवं न हि तत्क्षमं ते ।
नैसर्गिकी सुरभिणः कुसुमस्य सिद्धा
मूर्ध्नि स्थितिः, न चरणैरवताडनानि ॥ १४ ॥

निरुद्धाः	*Detained.*
अनुरञ्जने	*Gratification.*
परमं धनं	*Highest wealth.*
मैत्रावरुणिः	*Vasishtha.*
व्यथा	*Anguish of mind.*
धुरंधर	*Foremost; pre-eminent.*
वीथिकायामभिलिखितम्	*Portrayed upon the picture-board.*
दुर्मनायमानां	*Disconsolate.*
कियन्तमवधिं	*Up to what part? How far?*
किमस्याः पावनान्तरैः	*What avail other purifying objects?*
प्रवादः	*Slander; calumny.*
अवताडनानि	*Tramplings.*

सीता —भवतु, आर्यपुत्र, भवतु । एहि । प्रेक्षामहे तावत्ते चरितम् । (इत्युत्थाय परिक्रामति)

लक्ष्मणः—इदं तद् आलेख्यम् । १३३

सीता—(निर्वर्ण्य) क एते उपरि निरन्तरस्थिताः उपस्तुवन्तीव आर्यपुत्रम् ?

लक्ष्मणः—देवि, एतानि तानि सरहस्यानि जृम्भकास्त्राणि यानि भगवतः कृशाश्वात्कौशिकमृषिमुपसंक्रान्तानि । तेन च ताटकावधे प्रसादीकृतानि आर्यस्य ।

रामः—वन्दस्व, देवि, दिव्यास्त्राणि ।

ब्रह्मादयो ब्रह्महिताय तप्त्वा
परः सहस्राः शरदस्तपांसि ।
एतान्यदर्शन्गुरवः पुराणाः
स्वान्येव तेजांसि तपोमयानि ॥ १५ ॥

सीता—नम एतेभ्यः । १४४

रामः—सर्वथेदानीं त्वत्प्रसूतिमुपस्थास्यन्ति ।

सीता—अनुगृहीतास्मि ।

लक्ष्मणः—एष मिथिलावृत्तान्तः ।

सीता—अहो, दलन्नवनीलोत्पल-श्यामल-स्निग्ध-मसृण-शोभमान-मांसलेन देहसौभाग्येन विस्मय-स्तिमित-तात-दृश्यमान-सौम्य-सुन्दर-श्रीः अनादर-खण्डित-शङ्करशरासनः शिखण्डमुग्धमुखमण्डलः आर्यपुत्रः आलिखितः । १५२

लक्ष्मणः—आर्ये, पश्य पश्य ।

संबन्धिनो वसिष्ठादीनेष तातस्तवार्चति ।
गौतमश्च शतानन्दो जनकानां पुरोहितः ॥ १६ ॥

रामः—सुश्लिष्टमेतत् ।

जनकानां रघूणां च संबन्धः कस्य न प्रियः ।
यत्र दाता ग्रहीता च स्वयं कुशिकनन्दनः ॥१७॥

Never mind, my lord.
Painting; picture.
Standing closely.
Mystic spells.
Presented to.
For the benefit of.
Years(lit. winters)
Will wait upon your progeny.
Capital of Janaka.
Blossoming.
Tender; lovely.
Struck dumb.
Bow.
Family priest.

सीता—एते खलु तत्कालकृत-गोदानमङ्गलाः चत्वारो भ्रातरः विवाहदीक्षिताः यूयम् । अहो जानामि तस्मिन्नेव प्रदेशे तस्मिन्नेव काले वर्ते !

रामः—एवम् । १६२

समयः स वर्तत इवैष यत्र मां
समनन्दयत्सुमुखि गौतमार्पितः ।
अयमागृहीत-कमनीयकङ्कणः
तव मूर्तिमानिव महोत्सवः करः ॥ १८ ॥

लक्ष्मणः—इयमार्या । इयमप्यार्या माण्डवी । इयमपि वधूः श्रुतकीर्तिः ।

सीता—वत्स, इयमप्यपरा का ?

लक्ष्मणः—(सलज्जास्मितम्, अपवार्य) अये, ऊर्मिलां पृच्छत्यार्या । भवतु । अन्यतः संचारयामि । (प्रकाशम्) आर्ये, दृश्यतां द्रष्टव्यमेतत् । अयं च भगवान् भार्गवः । १७३

सीता—(ससंभ्रमम्) कम्पितास्मि ।

रामः—ऋषे, नमस्ते ।

लक्ष्मणः—आर्ये, पश्य । अयमार्येण—(इत्यर्धोक्ते)

रामः—(साक्षेपम्) अयि, बहुतरं द्रष्टव्यम् । अन्यतो दर्शय ।

सीता—(सस्नेहबहुमानं निर्वर्ण्य) सुष्ठु शोभसे, आर्यपुत्र, एतेन विनयमाहात्म्येन । १८०

लक्ष्मणः—एते वयमयोध्यां प्राप्ताः ।

रामः—(सास्रम्) स्मरामि, हन्त, स्मरामि ।

जीवत्सु तातपादेषु, नवे दारपरिग्रहे ।
मातृभिः चिन्त्यमानानां ते हि नो दिवसा गताः ॥ १९ ॥

इयमपि तदा जानकी

Tonsure-ceremony
Initiated for marriage.
Nuptial-bracelet.
Incarnate.
Wife of Bharata.
Wife of s'atrughna
Wife of Lakshmana.
Paras'uráma.
With interruption.
Magnanimous majesty.
Alas. !
Cared for.

पतन–[°प्रतनु–] विरलैः प्रान्तोन्मीलन्मनोहरकुञ्चलैः
[°कुन्तलैः]
दशनकुसुमैः [°मुकुलैः] मुग्धालोकं शिशुर्दधती
मुखम् ।
ललितललितैर्ज्योत्स्नाप्रायैरकृत्रिमविभ्रमैः १९१
अकृत मधुरैरम्बानां मे कुतूहलमङ्गकैः ॥ २० ॥

लक्ष्मणः—एषा मन्थरा ।

रामः—(अनुत्तरमन्यतो दर्शयन्) देवि वैदेहि,
इङ्गुदीपादपः सोयं शृङ्गिबेरपुरे पुरा ।
निषादपतिना यत्र स्निग्धेनासीत्समागमः ॥ २१ ॥

लक्ष्मणः—(विहस्य स्वगतम्) अये, मध्यमाम्बावृत्तान्तः अन्तरितः आर्येण ।

सीता—अहो, एष जटासंयमनवृत्तान्तः ।

लक्ष्मणः—
पुत्रसंक्रान्तलक्ष्मीकैः यद्वृद्धेक्ष्वाकुभिर्धृतम् ।
धृतं बाल्ये तदार्येण पुण्यं आरण्यकव्रतम् ॥ २२ ॥

सीता—एषा प्रसन्नपुण्यसलिला भगवती भागीरथी ।

रामः—देवि, रघुकुलदेवते, नमस्ते । २०४
तुरगविचयव्यग्रान् उर्वीभिदः सगराध्वरे
कपिलमहसा रोषात्प्लुष्टान्पुरा प्रपितामहान् ।
अगणिततनूतापं [°पातं *or* °तापः] तप्त्वा
तपांसि भगीरथः
भगवति तव स्पृष्टानाद्भिः चिराद् उददीधरत्
[°उदतीतरत्] ॥ २३ ॥
सा त्वमम्ब, स्नुषायामरुन्धतीव सीतायां शिवानुध्यानपरा भव । २१२

लक्ष्मणः—एष भरद्वाजावेदितः चित्रकूटयायिनि वर्त्मनि वनस्पतिः कालिन्दीतटे वटः श्यामो नाम ।

Lovely to view.
Graceful.
Tiny limbs.
Lord of the hunters
Kaikeyee.
Tying the hair into mats.
Transferred.
The vow of a forester.
Search.
Flash; lustre.
Saved.
Entertain auspicious thoughts.
Going to chitrakūta

(रामः सस्पृहमवलोकयति)

सीता—स्मरति वा तं प्रदेशमार्यपुत्रः ?

रामः—अयि, कथं विस्मर्यते ?

अलसलुलितमुग्धान्यध्वसंजातखेदात् ,
अशिथिलपरिरम्भैर्दत्तसंवाहनानि ।
परिमृदितमृणालीदुर्बलान्यङ्गकानि
त्वमुरसि मम कृत्वा यत्र निद्रामवाप्ता ॥२४॥

लक्ष्मणः—एष विन्ध्याटवीमुखे विराधसंरोधः ।

सीता—अलं तावदेतेन । प्रेक्षे तावद् आर्यपुत्र-
स्वहस्तधृततालवृन्तातपत्रनिवारितातपं आत्मनः दक्षिणा-
रण्यप्रवेशारम्भम् । २२५

रामः—

एतानि तानि गिरिनिर्झरिणीतटेषु
वैखानसाश्रिततरूणि तपोवनानि ।
येष्वातिथेयपरमा यमिनो भजन्ते
नीवारमुष्टिपचना गृहिणो गृहाणि ॥२५॥

लक्ष्मणः—अयमविरल-अनोकहनिवह-निरन्तर-स्निग्ध-
नील-परिसरारण्यपरिणद्ध-गोदावरी-मुखरकन्दरः संत-
तमभिष्यन्दमानमेघमेदुरितनीलिमा जनस्थानमध्यगो
गिरिः प्रस्रवणो नाम । २३४

रामः—

स्मरसि, सुतनु, तस्मिन्पर्वते लक्ष्मणेन
प्रतिविहितसपर्यासुस्थयोस्तान्यहानि ।
स्मरसि सरसनीरां तत्र गोदावरीं वा
स्मरसि च तदुपान्तेष्वावयोर्वर्तनानि ॥२६॥

किं च

किमपि किमपि मन्दं मन्दमासत्तियोगाद्
अविरलितकपोलं जल्पतोरक्रमेण ।

Unnerved.
Rubbing; pressing.
Feeble.
Opposition.
Fan.
Mountain-streams.
Hermits.
The hospitable.
Cooking a handful [of Nivara.
Encircled by the [adjoining forests.
Service.
Tasteful.
Roamings; walks.
Contact.
At random.

अशिथिलपरिरम्भव्यापृतैकैकदोष्णो:
अविदितगतयामा रात्रिरेव व्यरंसीत् ॥२७॥

लक्ष्मण:—एषा पञ्चवट्यां शूर्पणखा ।

सीता—हा, आर्यपुत्र, एतावत्ते दर्शनम् । २४६

राम:—अयि वियोगत्रस्ते, चित्रमेतत् ।

सीता—यथा तथा भवतु । दुर्जन: असुखमुत्पादयति ।

राम:—हन्त, वर्तमान इव मे जनस्थानवृत्तान्त: प्रतिभाति ।

लक्ष्मण:—

अथेदं रक्षोभि: कनकहरिणच्छद्मविधिना
तथा वृत्तं पापैर्व्यथयति यथा क्षालितमपि ।
जनस्थाने शून्ये करुणकरुणैरार्यचरितै-
रपि ग्रावा रोदित्यपि दलति वज्रस्य हृदयम् ॥२८॥

सीता—(सास्रमात्मगतम्) अहो, दिनकरकुलानन्दन: एवमपि मम कारणात्क्लान्त आसीत् ।

लक्ष्मण:—(रामं निर्वर्ण्य साकूतम्) आर्य, किमेतत् ? २६०

अयं ते बाष्पौघस्त्रुटित इव मुक्तामणिसरो
विसर्पन् धाराभिर्लुठति धरणीं जर्जरकण: ।
निरुद्धोऽप्यावेग: स्फुरदधरनासापुटतया
परेषां उन्नेयो भवति च भराध्मातहृदय:
[°चिरमाध्मातहृदय: *or* °विरसाध्मातहृदय:] ॥२९॥

राम:—वत्स,

तत्कालं प्रियजन-विप्रयोगजन्मा
तीव्रोऽपि प्रतिकृतिवाञ्छया विसोढ: ।
दु:खाग्निर्मनसि पुनर्विपच्यमानो
हृन्मर्मव्रण इव वेदनां करोति ॥३०॥

Locked up in a close embrace.

Afraid of.

Pain.

As if happening for the present.

This (as seen by them in the picture)

Extremely sorrowful.

Even to this extent

Feelingly.

Falling down.

Vehemence.

Evident, manifest.

Retaliation.

Kindled again.

सीता—हा धिक् ! हा धिक् ! अहमपि अतिभूमिं गतेन **रणरणकेन** आर्यपुत्रशून्यमिवात्मानं पश्यामि ।

लक्ष्मणः—(स्वगतम्) भवतु । **आक्षिपामि** । (चित्रं विलोक्य प्रकाशम्) अथैतन्**मन्वतरपुराणस्य** गृध्रराजस्य तत्रभवतस्तातजटायुषश्चरित्रविक्रमोदाहरणम् ।

सीता—हा तात ! **निर्व्यूढः** ते अपत्यस्नेहः !

रामः—हा ! तात, काश्यप, शकुन्तराज, क्व नु खलु पुनस्त्वादृशस्य महतः तीर्थभूतस्य साधोः संभवः ?

लक्ष्मणः—अयमसौ जनस्थानस्य पश्चिमतः चित्रकुञ्जवान्नाम पर्वतः **दनुकबन्धाधिष्ठितः** दण्डकारण्यभागः । तादिदमृष्यमूकपर्वते मतङ्गस्याश्रमपदम् । इयं च श्रमणा नाम सिद्धा शबरतापसी । तदेतत्पम्पाभिधानं पद्मसरः । २८३

सीता—अत्र किलार्यपुत्रेण **विच्छिन्नामर्षधीरत्वं** प्रमुक्तकण्ठं प्ररुदितमासीत् ।

रामः—देवि, परं रमणीयमेतत्सरः ।

एतस्मिन्मदकलमल्लिकाक्षपक्ष-
व्याधूतस्फुरदुरुदण्डपुण्डरीकाः ।
बाष्पाम्भःपरिपतनोद्गमान्तराले
संदृष्टाः कुवलयिनो भुवो विभागाः ॥ ३१ ॥

लक्ष्मणः—अयमार्यो हनूमान् । २९१

सीता—एष स **चिरंनिर्व्यूढ**–[°निर्विण्ण-] जीवलोकप्रत्युद्धरणगुरुक-उपकारी महानुभावो मारुतिः ।

रामः—

दिष्ट्या सोयं महाबाहुः अञ्जनानन्दवर्धनः ।
यस्य वीर्येण **कृतिनो** वयं च भुवनानि च ॥ ३२ ॥

सीता—वत्स, एष कुसुमितकदम्बतरुताण्डवित**बर्हिणः** किंनामधेयो गिरिर्यत्र अनुभावसौभाग्यमात्र-

By the torment.
Divert.
As old as one whole [Manvantara.
Carried successfu- [lly to the end.
Ruled by the trunk [of Danu
Setting aside his [rage and patience
Geese with brown [legs & bill.
At falling of the [old and rising up [of the new tears.
Brought about af- [ter a long time.
Happy.
Peacock.

परिशेषसुन्दरश्रीः मूर्च्छंस्त्वया प्ररुदितेन अवलम्बितस्तरुतले आर्यपुत्र आलिखितः ? ३००

लक्ष्मणः—

सोयं शैलः ककुभसुरभिर्माल्यवान् नाम, यस्मिन् — *The Arjuna trees.*
नीलः स्निग्धः श्रयति शिखरं नूतनस्तोयवाहः । — *A cloud.*

आर्येणास्मिन्—

रामः—

विरम विरमातःपरं न क्षमोस्मि
प्रत्यावृत्तः स पुनरिव मे जानकीविप्रयोगः ॥ ३३ ॥ — *Returned.*

लक्ष्मणः—अतःपरमार्यस्य तत्रभवतां कपिराक्षसानां च असंख्यातानि उत्तरोत्तराणि कर्माश्चर्याणि । परिश्रान्ता चेयमार्या । तद्विज्ञापयामि विश्राम्यतामिति । — *Every succeeding [one surpassing [the preceding one*

सीता—आर्यपुत्र, एतेन चित्रदर्शनेन प्रत्युत्पन्नदोहदाया मम विज्ञापनीयमस्ति । ३१२

रामः—ननु आज्ञापय ।

सीता—जाने पुनरपि प्रसन्नगम्भीरासु वनराजिषु विहृत्य पवित्रनिर्मलशिशिरसलिलां भगवतीं भागीरथीं अवगाहिष्ये इति । — *Groves of trees.*

रामः—वत्स लक्ष्मण ।

लक्ष्मणः—एषोस्मि ।

रामः—वत्स, अचिरादेव संपादनीयोस्या दोहद इति संप्रत्येव गुरुभिः संदिष्टम् । तद् अस्खलितसुखसंपातं रथमुपस्थापय । ३२१ — *Free from jolting.*

सीता—आर्यपुत्र, युष्माभिरपि आगन्तव्यम् ।

रामः—अतिकठिनहृदये, एतदपि वक्तव्यम् ?

सीता—तेन हि प्रियं मे, प्रियं मे ।

लक्ष्मणः—यथाज्ञापयत्यार्यः । [इति निष्क्रान्तः

रामः—प्रिये, **वातायनोपकण्ठे** मुहूर्तं संविष्टौ भवावः । ३२७

सीता—एवं भवतु । **अपहृतास्मि** परिश्रमजनितया निद्रया ।

रामः—तेन हि **निरन्तरमवलम्बस्व मां** अत्र शयनाय ।

जीवयन्निव ससाध्वसश्रम-
स्वेदबिन्दुर**धिकण्ठम**र्प्यताम् ।
बाहुरैन्दव-मयूख-चुम्बित-
स्यन्दि-**चन्द्रमणि**-हार विभ्रमः ॥ ३४ ॥

(तथा कारयन्सानन्दम्) प्रिये, किमेतत् ?

विनिश्चेतुं शक्यो न सुखमिति वा दुःखमिति वा
प्रमोहो [प्रबोधो] निद्रा वा किमु **विष-
विसर्पः** किमु मदः ।
तव स्पर्शे स्पर्शे मम हि परिमूढेन्द्रियगणो
विकारश्चैतन्यं भ्रमयति च संमीलयति
[संमोहयति *or* समुन्मीलयति] च ॥ ३५ ॥

सीता—स्थिरप्रसादाः यूयमित इदानीं किमपरम् ?

रामः—

म्लानस्य जीवकुसुमस्य विकासनानि
संतर्पणानि सकलेन्द्रियमोहनानि ।
एतानि ते सुवचनानि सरोरुहाक्षि
कर्णामृतानि **मनसश्च रसायनानि** ॥ ३६ ॥

सीता—प्रियंवद, एहि संविशावः । (इति शयनात्र समन्ततो निरूपयति) ३४४

रामः—अयि किमन्वेष्टव्यम् ?

आविवाहसमयाद् गृहे वने
शैशवे तदनु यौवने पुनः ।

Near the window.
Overpowered.
Rest upon me.
Infusing life.
Round my neck.
Moon-stones.
Pervasion of poi-
[son.
Feeling; affection.
Causing the faded
[flower of my life
[to bloom.
Sovereign balm to
[the heart.
Ever since our
[marriage.

स्वापहेतुरनुपाश्रितोऽन्यया
रामबाहुरुपधानमेष ते ॥ ३७ ॥

सीता—(निद्रां नाटयन्ती) अस्ति एतत्, आर्यपुत्र, अस्ति एतत्। (इति स्वपिति) ३५७

रामः—कथं प्रियवचना मे वक्षसि प्रसुप्तैव ! (निर्वर्ण्य)

इयं गेहे लक्ष्मीरियममृतवर्तिर्नयनयोः
असावस्याः स्पर्शो वपुषि बहलश्चन्दनरसः ।
अयं बाहुः कण्ठे शिशिरमसृणो मौक्तिकसरः
किमस्या न प्रेयो, यदि परमसह्यस्तु विरहः
[°न प्रेयः, किमपरम्, असह्यस्तु विरहः or °न प्रेयो यदि पुनरसह्यो न विरहः] ॥ ३८ ॥

(प्रविश्य)

प्रतीहारी—देव उपस्थितः । ३६७

रामः—अयि, कः ?

प्रतीहारी—आसन्नपरिचारको देवस्य दुर्मुखः ।

रामः—(स्वगतम्) शुद्धान्तचारी दुर्मुखः । स मया पौरजानपदेषु अपसर्पः प्रहितः । (प्रकाशम्) आगच्छतु । [प्रतीहारी निष्क्रान्ता

(प्रविश्य)

दुर्मुखः—(स्वगतम्) हा, कथमिदानीं देवीमन्तरेण ईदृशमचिन्तनीयं जनापवादं देवाय कथयिष्यामि ? अथवा नियोगः खलु ईदृशो मे मन्दभाग्यस्य ।

सीता—(उत्स्वप्नायते) हा ! आर्यपुत्र सौम्य ! कुत्रासि ? ३७९

रामः—अये, सेयमेव रणरणकदायिनी चित्र-

A pillow.

Collyrium of nectar.

Soft necklace of pearls.

Personal attendant.

Spy.

About Her Majesty

Scandal.

Appointed task, duty.

Causing trouble.

दर्शनाद् विरहभावना देव्याः स्वप्नोद्वेगं करोति (सस्नेहमङ्गमस्याः परामृशन्)

अद्वैतं सुखदुःखयोः अनुगतं ['अनुगुणं]
सर्वास्ववस्थासु यत्
विश्रामो हृदयस्य यत्र, जरसा यस्मिन्नहार्यो रसः ।
कालेनावरणात्ययात् परिणते यत्स्नेहसारे स्थितम्,
भद्रं तस्य ['प्रेम] सुमानुषस्य कथमप्येकं हि
तत् प्रार्थ्यते ['प्राप्यते] ॥ ३९ ॥

दुर्मुखः—(उपसृत्य) जयतु देवः ।

रामः—ब्रूहि यदुपलब्धम् ।

दुर्मुखः—उपस्तुवन्ति देवं पौरजानपदाः 'यथा विस्मारिता वयं महाराजं दशरथं रामदेवेन' इति ।

रामः—अर्थवाद एवैषः । दोषं तु मे कंचित्कथय येन स प्रतिविधीयते ।

दुर्मुखः—(सास्रम्) शृणोतु देवः (कर्णे) एवमिव । इति ।

रामः—अहह ! अतितीव्रोयं वाग्वज्रः ! (इति मूर्छति)

दुर्मुखः—आश्वसितु देवः ।

रामः—(आश्वस्य)

हा, हा, धिक्, परगृहवासदूषणं यत्
वैदेह्याः प्रशमितमद्भुतैरुपायैः ।
एतत्तत्पुनरपि दैवदुर्विपाकाद्
आलर्कं विषमिव सर्वतः प्रसृतम् ॥४०॥

तत्किमत्र मन्दभाग्यः करोमि ? (विमृश्य सकरुणम्) अथवा किमन्यत् ?

सतां केनापि कार्येण लोकस्याराधनं व्रतम् ।
तत्पूरितं हि तातेन मां च प्राणांश्च मुञ्चता ॥४१॥

संप्रत्येव च भगवता वसिष्ठेन संदिष्टम् । अपि च ।

Feeling of separa- [*tion.*
Identity of happi- [*ness and misery.*
After the removal [*of reserve.*
Eulogy, complime- [*nt.*
Thunderbolt in the [*shape of words.*
Stain; stigma.
Misfortune.
Like the poison of [*a mad dog.*
Gratification [*people.*

यत्सावित्रैः दीपितं भूमिपालैः
लोकश्रेष्ठैः साधु चित्रं [°शुद्धं] चरित्रम् ।
मत्संबन्धात् कश्मला किंवदन्ती
स्याच्चेद् अस्मिन्, हन्त धिङ्मामधन्यम् ॥४२॥

हा देवि देवयजनसंभवे, हा स्वजन्मानुग्रहपवित्रित-वसुंधरे, हा मुनिजनकनन्दिनि, हा पावक-वसिष्ठ-अरुन्धती-प्रशस्तशीलशालिनि, हा राममयजीविते, हा तातप्रिये, हा प्रियस्तोकवादिनि, कथमेवंविधायास्तवायमीदृशः परिणामः? ४१७

त्वया जगन्ति पुण्यानि, त्वय्यपुण्या जनोक्तयः ।
नाथवन्तः त्वया लोकाः, त्वमनाथा विपत्स्यसे ॥४३॥

(दुर्मुखं प्रति) दुर्मुख, ब्रूहि लक्ष्मणम्—एष ते नूतनो राजा रामः समाज्ञापयति (कर्णे) एवमेवम् । इति ।

दुर्मुखः— हा, कथमग्निपरिशुद्धायाः गर्भस्थित-पवित्रसंतानायाः देव्याः दुर्जनवचनाद् एवमनार्यमध्यवसितं देवेन !

रामः—शान्तम् । कथम्? दुर्जनाः पौरजानपदाः?

इक्ष्वाकुवंशोभिमतः प्रजानां
जातं च दैवाद् वचनीयबीजम् ।
यच्चाद्भुतं कर्म विशुद्धिकाले
प्रत्येतु कः, तद् ह्यतिदूर- [°तद् भुवि दूर- o. °तद् यदि दूर-] वृत्तम् ॥४४॥

तद् गच्छ ।

दुर्मुखः—हा देवि ! [इति निष्क्रान्तः

रामः—हा कष्टम् ! अतिबीभत्सकर्मा नृशंसः अस्मि संवृत्तः । ४३१

शैशवात्प्रभृति पोषितां प्रियां

Illuminated.
Race.
Foul scandal.
Favour.
Praised.
Speaking little but agreeable.
Unworthy act.
Peace.!
A cause for scandal.
A ruffian perpetrating the most horrible deed.

सौहृदाद् अपृथगाशया-[°गाश्रया-] मिमाम् ।
छद्मना परिददामि मृत्यवे
सौनिको गृहशकुन्तिकामिव ॥४५॥

तत्किमस्पृश्यः पातकी देवीं दूषयामि ? (इति सीतायाः शिरः स्वैरमुन्नमय्य बाहुमाकर्षन्) ४३७

अपूर्वकर्मचाण्डालं, अयि मुग्धे विमुञ्च माम् ।
श्रितासि चन्दनभ्रान्त्या दुर्विपाकं विषद्रुमम् ॥४६॥

(उत्थाय) हन्त, हन्त, संप्रति **विपर्यस्तो** जीवलोकः । अद्य पर्यवसितं जीवितप्रयोजनं रामस्य । शून्यं अधुना जीर्णारण्यं जगत् । असारः संसारः । **कष्ट**-[°काष्ठ-] प्रायं शरीरम् । अशरणोऽस्मि । किं करोमि ? का गतिः ? अथवा— ४४४

दुःखसंवेदनायैव रामे **चैतन्यमाहितम्** ।
मर्मोपघातिभिः **प्राणैः वज्रकीलायितं** हृदि ॥४७॥

हा अम्ब अरुन्धति, हा भगवन्तौ वसिष्ठविश्वामित्रौ, हा भगवन्पावक, हा देवि भूतधात्रि, हा तात जनक, हा तात, हा मातः, हा प्रियसख सुग्रीव, हा सौम्य हनूमन्, हा परमोपकारिन् लङ्काधिपते बिभीषण, हा सखि त्रिजटे, परिमुषिताः स्थ, परिभूताः स्थ रामहतकेन । अथवा, को नाम तेषामहमिदानीं आह्वाने ?

ते हि मन्ये महात्मानः **कृतघ्नेन दुरात्मना** ।
मया गृहीतनामानः स्पृश्यन्त इव **पाप्मना** ॥४८॥

योऽहम्— ४५५

विस्रम्भाद् उरसि निपत्य लब्धनिद्राम्
उन्मुच्य प्रियगृहिणीं गृहस्य लक्ष्मीम् ।
आतङ्कस्फुरित-कठोरगर्भ-गुर्वीं
क्रव्याद्भ्यो बलिमिव निर्घृणः क्षिपामि ॥४९॥

(सीतायाः पादौ शिरसि कृत्वा) देवि, अयं पश्चिमः

With identical [feelings.
Butcher.
Cruel by my unparallelled deeds.
Revolutionised, turned topsy turvy.
Life.
Life is acting like an adamantine shaft.
Ungrateful villain.
By sin.
Through confidence.
Moving in the womb through nervous-ness.

[अपश्चिमः] ते रामशिरसा पादपङ्कजस्पर्शः । (इति रोदिति) ४६२

(नेपथ्ये)

अब्रह्मण्यम् ! अब्रह्मण्यम् !

रामः—ज्ञायतां भोः किमेतत् ।

(पुनर्नेपथ्ये)

ऋषीणां उग्रतपसां यमुनातीरवासिनाम् ।
लवणत्रासितः स्तोमः त्रातारं त्वामुपस्थितः ॥५०॥

रामः—आः, कथमद्यापि राक्षसत्रासः ? तद्यावदस्य दुरात्मनः माधुरस्य कुम्भीनसीकुमारस्य उन्मूलनाय शत्रुघ्नं प्रेषयामि । (कतिचित्पदानि गत्वा पुनः प्रतिनिवृत्त्य) हा देवि, एवं गता कथं भविष्यसि ? भगवति वसुंधरे, सुश्लाघ्यां दुहितरमवेक्षस्व जानकीम्— ४७३

जनकानां रघूणां च यत् कृत्स्नं गोत्रमङ्गलम् ।
यां देवयजने पुण्ये पुण्यशीलां अजीजनः ॥५१॥

[इति रुदन्निष्क्रान्तः

सीता—हा सौम्य, आर्यपुत्र, कुत्र असि ? (सहसोत्थाय) हा धिक्, हा धिक्, दुःस्वप्नेन विप्रलब्धा अहं आर्यपुत्रशून्यमिव आत्मानं प्रेक्षे । (विलोक्य) हा धिक्, हा धिक्, एकाकिनीं मां प्रसुप्तामुज्झित्वा गत आर्यपुत्रः । किमिदानीमेतत् ? भवतु । तस्मै कोपिष्यामि यदि तं प्रेक्षमाणा आत्मनः प्रभविष्यामि । कोत्र परिजनः ? ४८३

(प्रविश्य)

दुर्मुखः—देवि, कुमारलक्ष्मणो विज्ञापयति—'सज्जो रथः, आरोहतु देवी' इति ।

सीता—इयमारूढास्मि । (उत्थाय परिक्रम्य) स्फुरति मे गर्भभारः । शनैर्गच्छावः ।

No protection to [Brāhmans !

A large crowd.

Sister of Rāvana.

Praiseworthy.

The sole auspicious [ornament.

Evil dream.

If I shall be master [of myself when [I would see him.

दुर्मुखः —इत इतो देवी। ४८९

सीता—नमस्तपोधनेभ्यः । नमो रघुकुलदेवताभ्यः । नमः आर्यपुत्रचरणकमलेभ्यः । नमः सकलगुरुजनेभ्यः ।

[इति निष्क्रान्ताः सर्वे

॥ अथ द्वितीयोऽङ्कः ॥

(नेपथ्ये)

स्वागतं तपोधनायाः ।

(ततः प्रविशति अध्वगवेषा तापसी)

तापसी—अये वनदेवतेयं फलकुसुमगर्भेण पल्लवार्घ्येण दूरान्मामुपतिष्ठते । ५

(प्रविश्य)

वनदेवता—(अर्घ्यं वितीर्य)

यथेच्छाभोग्यं वो वनमिदमयं मे सुदिवसः
सतां सद्भिः सङ्गः कथमपि हि पुण्येन भवति ।
तरुच्छाया तोयं यदपि तपसो योग्यमशनं
फलं वा मूलं वा तदपि न पराधीनमिह वः ॥१॥

तापसी—किमत्रोच्यते ! १२

प्रियप्राया वृत्तिर्विनयमधुरो वाचि नियमः
प्रकृत्या कल्याणी मतिरनवगीतः परिचयः ।
पुरो वा पश्चाद्वा तदिदमविपर्यासितरसं
रहस्यं साधूनां अनुपधि विशुद्धं विजयते ॥२॥

(उपविशतः)

वनदेवता—कां पुनरत्रभवतीमवगच्छामि ?

तापसी—आत्रेयी अस्मि ।

Traveller.
Mixed with.

Offering.
Should be enjoyed [at your free will.
Food, suited to [penance.

Very agreeable.
Faultless.
With uniform [pleasure.

वनदेवता—आर्ये आत्रेयि, कुतः पुनरिह आगम्यते ? किंप्रयोजनो वा दण्डकारण्यप्रवेशः ? २१

आत्रेयी—

अस्मिन्नगस्त्यप्रमुखाः प्रदेशे
भूयांस उद्गीथविदो वसन्ति ।
तेभ्योऽधिगन्तुं निगमान्तविद्यां
वाल्मीकिपार्श्वादिह पर्यटामि ॥३॥

वनदेवता—यदा तावदन्येपि मुनयस्तमेव हि पुराणब्रह्मवादिनं प्राचेतसं ऋषिं ब्रह्मपारायणाय उपासते, तत्कोयमार्यायाः अतिदीर्घप्रवासप्रयासः ? २९

आत्रेयी—तस्मिन् हि महानध्ययनप्रत्यूहः इति एष दीर्घप्रवासः अङ्गीकृतः ।

वनदेवता—कीदृशः ?

आत्रेयी—तस्य भगवतः केनापि देवताविशेषेण सर्वप्रकाराद्भुतं स्तन्यत्यागमात्रके वयसि वर्तमानं दारकद्वयमुपनीतम् । तत् खलु न केवलं ऋषीणाम्, अपि तु चराचराणां भूतानां आन्तराणि तत्त्वानि उपस्नेहयति । ३७

वनदेवता—अपि तयोर्नामसंविज्ञानमस्ति ?

आत्रेयी—तयैव किल देवतया तयोः कुशलवाविति नामनी प्रभावश्च आख्यातः ।

वनदेवता— कीदृशः प्रभावः ?

आत्रेयी—तयोः किल सरहस्यानि जृम्भकास्त्राणि जन्मसिद्धानीति ।

वनदेवता—अहो, नु भोः चित्रमेतत् ! ४४

आत्रेयी—तौ च भगवता वाल्मीकिना धात्रीकर्मतः परिगृह्य पोषितौ रक्षितौ च । निर्वृत्तचौलकर्मणोश्च तयोः त्रयीवर्जं इतराः तिस्रो विद्याः सावधानेन परिनिष्ठा-

For what purpose.
Sāmaveda.
Vedānta.
Vālmīki, son of [Varuna.
Obstacle.
Celebrated.
Weaning;
Moves the inter- [nal feelings.
Together with the [secret spells.
Strange.
Brought up.
Taught.

पिताः । तदनन्तरं भगवता गर्भैकादशे वर्षे **क्षात्रेण कल्पेन** उपनीय **त्रयीविद्यां** अध्यापितौ । न हि एताभ्यां अतिप्रदीप्त**प्रज्ञामेधा**भ्यां अस्मदादेः सहाध्ययनयोगोऽस्ति । यतः— ५१

वितरतिः गुरुः प्राज्ञे विद्यां यथैव तथा जडे,
न तु खलु तयोर्ज्ञाने शक्तिं **करोत्य**पहन्ति वा ।
भवति च पुनर्भूयान् भेदः **फलं प्रति**, तद्यथा
प्रभवति शुचि**र्बिम्बग्राहे** मणिः, न मृदां चयः ॥४॥

वनदेवता—अयमसौ अध्ययनप्रत्यूहः !

आत्रेयी—अपरश्च ।

वनदेवता—अथ अपरः कः ? ५९

आत्रेयी—अथ स ब्रह्मर्षिः एकदा **माध्यंदिनसवनाय** नदीं तमसां अनुप्रपन्नः । तत्र **युग्मचारिणोः** क्रौञ्चयोः एकं व्याधेन वध्यमानं ददर्श । आकस्मिकप्रत्य**वभासां** च देवीं वाचं **अव्यतिकीर्णां** आनुष्टुभेन च्छन्दसा परिणतां अभ्युदैरयत्—

मा निषाद **प्रतिष्ठां** त्वं अगमः शाश्वतीः समाः ।
यत्क्रौञ्चमिथुनाद् एकं **अवधीः** काममोहितम् ॥५॥

वनदेवता—चित्रम् ! **आम्नायाद्** अन्यत्र नूतनः छन्दसामवतारः ! ६८

आत्रेयी—तेन हि पुनः समयेन तं भगवन्तं **आविर्भूतशब्दब्रह्मप्रकाशं** ऋषिं उपसंगम्य भगवान्भूतभावनः पद्मयोनिः अवोचत्—‘ऋषे, प्रबुद्धोसि वागात्मनि ब्रह्मणि । तद् ब्रूहि रामचरितम् । अव्याहतज्योतिः आर्षं ते **प्रतिभाचक्षुः** । आद्यः कविरसि’ इत्युक्त्वा तत्रैव **अन्तर्हितः** । अथ स

By Kshātra ritual.
The three vedas.
Understanding capacity and retentive faculty.
Promotes.
As regards fruit.
For taking-in, the reflection.
Mid-day worship.
Moving in pair.
Manifestation.
Distinct; clear.
Good name.
Killed.
The vedas.
On whom had dawned the light of [शब्दब्रह्म
Intellectual eye.

भगवान्प्राचेतसः प्रथमं मनुष्येषु, शब्दब्रह्मणः तादृशं विवर्तं इतिहासं रामायणं प्रणिनाय ।

Development.

वनदेवता—हन्त, तर्हि पण्डितः [°मण्डितः] संसारः !

आत्रेयी—तस्मादेव हि ब्रवीमि तत्र महानध्ययनप्रत्यूह इति ।

वनदेवता—युज्यते ।

आत्रेयी—विश्रान्ता अस्मि भद्रे । संप्रति अगस्त्याश्रमस्य पन्थानं ब्रूहि ।

Refreshed.

वनदेवता—इतः पञ्चवटीमनुप्रविश्य गम्यताम्, अनेन गोदावरीतीरेण ।

आत्रेयी—अप्येतत् तपोवनम् ? अप्येषा पञ्चवटी ? अपि सरिदियं गोदावरी ? अप्ययं गिरिः प्रस्रवणः ? अपि जनस्थानदेवता त्वं वासन्ती ?

Penance-grove.

वनदेवता—तथैव तत्सर्वम् ।

आत्रेयी—हा वत्से जानकि !

स एष ते वल्लभशाखिवर्गः
प्रासङ्गिकीनां विषयः कथानाम् ।
त्वां नामशेषामपि दृश्यमानः
प्रत्यक्षदृष्टामिव नः करोति ॥६॥

Trees.
The subject of incidental talks.
As if actually seen.

वासन्ती—(सभयम्, स्वगतम्) कथम् ! नामशेषामित्याह ! (प्रकाशम्) आर्ये, किं अत्याहितं सीतादेव्याः ?

Remaining in name.

आत्रेयी—न केवलं अत्याहितम्, सापवादमपि । (कर्णे) एवमिव ।

Calamity; mishap.

वासन्ती—अहह ! दारुणो दैवनिर्घातः ! (इति मूर्छति)

Stroke.

आत्रेयी—भद्रे समाश्वसिहि, समाश्वसिहि ।

वासन्ती—हा प्रियसखि, ईदृशस्ते **निर्माणभागः** ! हा रामभद्र,—अथवा अलं त्वया । आर्ये, आत्रेयि, अथ तस्मादरण्यात् परित्यज्य निवृत्ते लक्ष्मणे सीतादेव्याः किं वृत्तमिति काचिदासीत् **प्रवृत्तिः** ?

आत्रेयी—नहि; नहि ।

वासन्ती—कष्टम् ! आर्यारुन्धतीवसिष्ठा**धिष्ठितेषु** रघुकुल**कदम्बकेषु**, जीवन्तीषु च वृद्धासु राज्ञीषु कथमिदं जातम् ? ११०

आत्रेयी—ऋष्यशृङ्गाश्रमे गुरुजनः तदासीत् । संप्रति तु परिसमाप्तं तद् द्वादशवार्षिकं **सत्त्रम्** । ऋष्यशृङ्गेण च संपूज्य **विसर्जिता** गुरवः । ततो भगवती अरुन्धती ‘ नाहं वधूविरहितामयोध्यां गमिष्यामि ’ इत्याह । तदेव राममातृभिः **अनुमोदितम्** । तदनुरोधाद् भगवतो वसिष्ठस्यापि **श्रद्धा** [°वासिष्ठस्य परिशुद्धा वाचः] ‘ वाल्मीकितपोवनं गत्वा तत्र वत्स्यामः ’ इति ।

वासन्ती—अथ स राजा किमारम्भः [°किमाचारः] संप्रति ? ११९

आत्रेयी—तेन राज्ञा राजक्रतुः अश्वमेधः **प्रक्रान्तः** ।

वासन्ती—अहह ! धिक् ! परिणीतमपि ?

आत्रेयी—शान्तं पापम् । नहि नहि ।

वासन्ती—का तर्हि यज्ञे **सहधर्मचारिणी** ?

आत्रेयी—हिरण्मयी सीताप्रतिकृतिः ।

वासन्ती—हन्त भोः !

वज्रादपि कठोराणि, मृदूनि कुसुमादपि ।
लोकोत्तराणां चेतांसि को हि विज्ञातुमर्हति ॥७॥

आत्रेयी—विसृष्टश्च वामदेवा**भिमन्त्रितो** मेध्याश्वः । उपकल्पिताश्च तस्य यथाशास्त्रं रक्षितारः । तेषामधि-

Lot or fate of your [birth.
News; information
Guided by.
Chief persons.
Sacrificial session
Dismissed.
Approved of.
Strong desire.
Begun.
Fellow-partner in [religious duties.
The extra-ordinary
Consecrated.
Leader.

ह्याता लक्ष्मणात्मजः चन्द्रकेतुः दत्तदिव्यास्त्रसंप्रदायः चतुरङ्गसाधनान्वितः अनुप्रहितः । १३१

वासन्ती—(सहर्षकौतुकास्रम्) ' कुमारलक्ष्मणस्यापि पुत्रः ' इति मातः जीवामि ।

आत्रेयी—अत्रान्तरे ब्राह्मणेन मृतं पुत्रमारोप्य राजद्वारे सोरस्ताडं अब्रह्मण्यं उद्घोषितम् । ततो ' न राजापचारमन्तरेण प्रजानां अकालमृत्युः संचरति ' इति आत्मदोषं निरूपयति करुणामये रामभद्रे सहसैव अशरीरिणी वागुदचरत्—

शम्बूको नाम वृषलः पृथिव्यां तप्यते तपः ।
शीर्षच्छेद्यः स ते राम, तं हत्वा जीवय द्विजम् ॥८॥

इत्युपश्रुत्यैव कृपाणपाणिः पुष्पकमाधिरुह्य सर्वा दिशो विदिशश्च शूद्रतापसान्वेषणाय जगत्पतिः संचारं समारब्धवान् । १४१

वासन्ती—शम्बूको नाम धूमपः शूद्रः अस्मिन्नेव जनस्थाने तपश्चरति । तद्, अपि नाम रामभद्रः पुनरिदं वनमलंकुर्यात् ?

आत्रेयी—भद्रे, गम्यतेऽधुना ।

वासन्ती—आर्ये आत्रेयि, एवमस्तु । कठोरश्च दिवसः । १४९

कण्डूल-द्विपगण्ड-पिण्डकषणोत्कम्पेन संपातिभिः
घर्मस्रंसितबन्धनैः स्वकुसुमैरर्चन्ति गोदावरीम् ।
छायापस्किरमाण-विष्किर-मुख-व्याकृष्टकीट-त्वचः
कूजत्—क्लान्त—कपोत—कुक्कुट-कुलाः कूले कुलायद्रुमाः ॥९॥ [इति परिक्रम्य निष्क्रान्ते

॥ इति शुद्धविष्कम्भः ॥

(ततः प्रविशति पुष्पकस्थः सदयोत्खातखड्गो रामः)

Traditional know- [ledge.
Announced.
Improper conduct.
Fault; crime.
Incorporeal; extra- [mundane.
Fit to be decapi- [tated.
Sub-quarters.
Inhaler of smoke.
Far-advanced.
Rubbing.
Stem.
Scratching the [ground for food
Trees full of nests.

रामः— १५७

हे हस्त दक्षिण, मृतस्य शिशोर्द्विजस्य
जीवातवे विसृज शूद्रमुनौ कृपाणम् ।
रामस्य गात्रमसि निर्भरगर्भखिन्न-
सीताविवासनपटोः करुणा कुतस्ते ॥१०॥

(कथंचित् प्रहृत्य) कृतं रामसदृशं कर्म । अपि जीवेत्स ब्राह्मणपुत्रः ! १६३

(प्रविश्य)

दिव्यपुरुषः—जयतु जयतु देवः ।

दत्ताभये त्वयि यमादपि, दण्डधारे
संजीवितः शिशुरसौ, मम चेयमृद्धिः ।
शम्बूक एष शिरसा चरणौ नतस्ते
सत्संगजानि निधनान्यपि तारयन्ति ॥११॥

रामः—द्वयमपि प्रियं नः । तदनुभूयताम्, उग्रस्य तपसः परिपाकः । १७१

यत्रानन्दाश्च मोदाश्च यत्र पुण्याश्च संपदः ।
वैराजा नाम ते लोकाः तैजसाः सन्तु ते
शिवाः ॥१२॥

शम्बूकः—स्वामिन्, युष्मत्प्रसादादेव एष महिमा । किमत्र तपसा ? अथवा महदुपकृतं तपसा— १७१

अन्वेष्टव्यो यदसि भुवने भूतनाथः शरण्यः
मामन्विष्यन्निह वृषलकं, योजनानां शतानि ।
क्रान्त्वा प्राप्तः, स इह तपसां संप्रसादोन्यथा तु
क्वायोध्यायाः पुनरुपगमो दण्डकायां वने
वः ॥१३॥

रामः—किं नाम ! दण्डकेयम् ! (सर्वतः अवलोक्य) हा कथम् । १८३

For the restoration [to life.
Exile; expulsion.
Chastiser; supreme magistrate.
Death.
Fruit; result.
Holy prosperity.
Lokās belonging to [Brahman.
To be sought after.
A poor Sūdra.
Favour of penance.
Entrance.

स्निग्धश्यामाः क्वचिद्, अपरतो भीषणाभोगरूक्षाः
स्थाने स्थाने मुखरककुभो झांकृतैर्निर्झराणाम् ।
एते तीर्थाश्रमगिरि-सरिद्-गर्भ-[गर्त-] कान्तारमिश्राः
संदृश्यन्ते परिचितभुवो दण्डकारण्यभागाः ॥१४॥

शम्बूकः——दण्डकैव एषा । अत्र किल पूर्वं निवसता देवेन १८९

चतुर्दश सहस्राणि चतुर्दश च राक्षसाः ।
त्रयश्च दूषणखरत्रिमूर्धानो रणे हताः ॥१५॥

येन सिद्धक्षेत्रे अस्मिञ् जनस्थाने मादृशामपि भीरुजनानां अकुतोभयः संचारः संवृत्तः ।

रामः——न केवलं दण्डकैव । जनस्थानमपि ?

शम्बूकः——वाढम् । एतानि खलु सर्वभूतरोमहर्षाणि उन्मत्त-श्वापदकुल-संकुल-विकट-गिरिगह्वराणि, जनस्थान-पर्यन्तदीर्घारण्यानि दाक्षिणां दिशं अभिवर्तन्ते । तथा हि— १९८

निष्कूजस्तिमिताः क्वचित्, क्वचिदपि प्रोच्चण्ड-सत्त्वस्वनाः
स्वेच्छा-सुप्त-गभीर-भोग-भुजग-श्वास-प्रदीप्ताग्नयः ।
सीमानः प्रदरोदरेषु विरलस्वच्छाम्भसो यास्वयं
तृष्यद्भिः प्रतिसूर्यकैः अजगरस्वेदद्रवः पीयते ॥१६॥

रामः——

पश्यामि च जनस्थानं भूतपूर्वखरालयम् ।
प्रत्यक्षानिव वृत्तान्तान् पूर्वान् अनुभवामि च ॥१७॥

(सर्वतः अवलोक्य) प्रियारामा हि सर्वथा वैदेही आसीत् । एतानि नाम कान्ताराणि । किमतःपरं भयानकं स्यात् ? (सास्रम्) २०९

' त्वया सह निवत्स्यामि वनेषु मधुगन्धिषु ' ।
इतीहारमतेवासौ स्नेहस्तस्याः स तादृशः ॥१८॥

Ungainly.
By the splashing [of cascades.
Parts of Dandaka.
An army-general [of Khara.
Safe; intrepid.
Thrilling.
Frightful.
Frontiers, borders.
Quiet & motion- [less.
Huge cobras.
Interior chasms.
By the lizards.
Former abode of [Khara
Fond of gardens.
Terrible; frightful
Sweet-smelling.

न किंचिदपि कुर्वाणः सौख्यैर्दुःखान्यपोहति ।
तत्तस्य किमपि द्रव्यं यो हि यस्य प्रियो जनः ॥१९॥

शम्बूकः—तदलमेभिः दुःसहैः । अथ एतानि मदकल-मयूर-कण्ठ-कोमलच्छविभिः **अवकीर्णानि** पर्यन्तैः, [°पर्वतैः], **अविरलनिविष्ट**-नील-बहलच्छाय-तरुण-तरुषण्ड-मण्डितानि, **असंभ्रान्त**-विविध-मृगयूथानि, पश्यतु महाभागः प्रशान्तगम्भीराणि **श्वापद**कुलशरण्यानि महारण्यानि । २१९

इह समद-शकुन्ताक्रान्त-**वानीरवीरुत्**-
प्रसव-सुरभि-शीत-स्वच्छ-तोया वहन्ति ।
फलभर-**परिणाम**-श्याम-जम्बू-निकुञ्ज-
स्खलन-मुखर-भूरिस्रोतसो **निर्झरिण्यः** ॥२०॥

अपि च—

दधति कुहरभाजां अत्र **भल्लूकयूनां**
अनुरसितगुरूणि स्त्यानं **अम्बूकृतानि** ।
शिशिरकटुकषायः **स्त्यायते** सल्लकीनां
इभ-दलित-विकीर्ण-**ग्रन्थि-निष्यन्द**गन्धः ॥२१॥

रामः—(सबाष्पस्तम्भम्) भद्र, शिवास्ते पन्थानो देवयानाः । **प्रलीयस्व** पुण्येभ्यो लोकेभ्यः । २३०

शम्बूकः—यावत्पुराणब्रह्मर्षिं अगस्त्यं अभिवाद्य **शाश्वतं** पदं अनुप्रविशामि) [इति निष्क्रान्तः

रामः—

एतत्तदेव हि पुनर्वनमद्य दृष्टं
यस्मिन्नभूम चिरमेव पुरा वसन्तः ।
आरण्यकाश्च गृहिणश्च रताः स्वधर्मे
सांसारिकेषु च सुखेषु वयं रसज्ञाः ॥२२॥
एते त एव गिरयो विरुवन्मयूराः २३८
तान्येव मत्तहरिणानि **वनस्थलानि** ।

Removes.
Indescribable.
Covered over.
Thickly situated.
Fearless.
Beasts.
Flowers of the [*cane plants.*
Ripening.
Rivulets.
Youthful bears.
Howlings.
Spreads.
Juice dripping from [*the knots.*
Be dissolved into.
Eternal.
Self-same.
Hermits and house-holders at the [*same time.*
Plots of ground.

आमञ्जु-वञ्जुल-लतानि च तान्यमूनि
नीरन्ध्रनीलनिचुलानि सरित्तटानि ॥२३॥

मेघमालेव यश्चायमारादपि [°आरादिव] विभाव्यते ।
गिरिः प्रस्रवणः सोयं यत्र गोदावरी नदी ॥२४॥

अस्यैवासीन् महति शिखरे गृध्रराजस्य वासः,
तस्याधस्ताद् वयमपि रताः तेषु पर्णोटजेषु ।
गोदावर्याः पयसि विततश्यामलानोकहश्रीः
अन्तःकूजन्मुखरशकुनो यत्र रम्यो वनान्तः ॥२५॥

तदत्रैव सा पञ्चवटी यत्र चिरनिवासेन विविध-विस्रम्भअतिप्रसङ्गसाक्षिणः प्रदेशाः, प्रियायाः प्रियसखी च वासन्ती नाम वनदेवता । किमिदमापतितमद्य रामस्य ? संप्रति हि— २५१

चिराद् वेगारम्भी प्रसृत इव तीव्रो विषरसः,
कुतश्चित्संवेगात्प्रचल इव शल्यस्य शकलः ।
व्रणो रूढग्रन्थिः स्फुटित इव हृन्मर्मणि पुनः,
पुराभूतः [°घनीभूतः] शोको विकलयति मां
नूतन इव ॥२६॥

तथापि, तान् पूर्वसुहृदो भूमिभागान्पश्यामि । (निरूप्य) अहो ! अनवस्थितो भूतसंनिवेशः । तथाहि—

पुरा यत्र स्रोतः पुलिनमधुना तत्र सरितां,
विपर्यासं यातो घनविरलभावः क्षितिरुहाम् ।
बहोर्दृष्टं कालाद् अपरमिव मन्ये वनमिदं,
निवेशः शैलानां तदिदमिति बुद्धिं द्रढयति ॥२७॥

हन्त ! परिहरन्तमपि मां पञ्चवटीस्नेहः बलादाकर्षतीव । (सकरुणम्) २६४

यस्यां ते दिवसास्तया सह मया नीता यथा स्वे गृहे
यत्संबन्धकथाभिरेव सततं दीर्घाभिरास्थीयत ।

Cane plants; reeds
Kind of reeds.
Though near; tho-
[ugh at a distance.
Jatāyu.
In the leafy huts.
With the beautiful
[dark trees
[reflected in.
Culmination of
[amorous quarrels

Poisonous liquid.
Shaken; dislocated
The wound with
[a tumour grown
[upon it.

Changed; altered.
Sandy bank.
Of the trees.

Position.
Though avoiding.

एकः संप्रति नाशितप्रियतमः तामेव रामः कथं
पापः पञ्चवटीं विलोकतु वा, गच्छत्व-
संभाव्य वा ॥२८॥

(प्रविश्य)

शम्बूकः—जयतु जयतु देवः। भगवान् अगस्त्यः मत्तः श्रुतभवत्संनिधानः त्वामाह—'परिकल्पितविमानावतरणमङ्गला प्रतीक्षते वत्सला लोपामुद्रा, सर्वे च महर्षयः। तदेहि, संभावय अस्मान्। अथ प्रजविना पुष्पकेण स्वदेशमुपगम्य अश्वमेधसज्जो भव 'इति।

रामः—यथाज्ञापयति भगवान्। २७६

शम्बूकः—इत इतो देवः।

रामः—(पुष्पकं प्रवर्तयन्) भगवति पञ्चवटि, गुरुजनादेशोपरोधात् क्षणं क्षम्यतां अतिक्रमो रामस्य।

शम्बूकः—देव, पश्य पश्य— २८०

कूजत्-कुञ्जकुटीरकौशिकघटा-घूत्कारवत्-कीचक-
स्तम्बाडम्बर-मूक-मौकलि-कुलः क्रौञ्चावतोयं गिरिः।
एतस्मिन् प्रचलाकिनां प्रचलतां उद्वेजिताः कूजितैः
उद्वेल्लन्ति पुराणचन्दन-[°रोहिण-] तरुस्कन्धेषु
कुम्भीनसाः ॥२९॥

अपि च— २८६

एते ते कुहरेषु गद्गदनदद्-गोदावरीवारयः
मेघालंकृतमौलि-नीलशिखराः क्षोणीभृतो दक्षिणाः।
अन्योन्यप्रतिघात-संकुलचलत्-कल्लोल-कोलाहलैः
उत्तालाः त इमे गभीरपयसः पुण्याः सरित्सं-
गमाः ॥३०॥ [निष्क्रान्तौ।

Caused to perish.

Without paying his [respects.

Who learnt your [presence here [from me.

Swift; speedy.

Transgression; [disrespect.

Hootings of owls.

Crows.

Of the peacocks.

Deadly serpents.

Girgling.

Mountains.

Collision, clash.

Formidable.

॥ अथ तृतीयोङ्कः ॥

(ततः प्रविशति नदीद्वयम्)

एका—सखि मुरले, किमसि संभ्रान्तेव ?

मुरला—सखि तमसे, प्रेषितास्मि भगवतः अगस्त्यस्य पत्न्या लोपामुद्रया सरिद्वरां गोदावरीं अभिधातुम्—'जानास्येव यथा वधूपरित्यागात् प्रभृति— ५

अनिर्भिन्नो गभीरत्वाद् अन्तर्गूढघनव्यथः ।
पुटपाकप्रतीकाशो रामस्य करुणो रसः ॥१॥

तेन च तथाविध-इष्टजन-कष्टविनिपात-जन्मना प्रकर्षगतेन दीर्घशोकसंतातेन संप्रति नितरां परिक्षीणो रामभद्रः । तमवलोक्य कम्पितमिव कुसुमसमबन्धनं मे हृदयम् । अधुना च रामभद्रेण प्रतिनिवर्तमानेन नियतमेव पञ्चवटीवने वधूसहानिवासविस्रम्भसाक्षिणः प्रदेशा द्रष्टव्याः । तेषु च निसर्गधीरस्यापि एवंविधायां अवस्थायां अतिगम्भीराभोग-शोक-क्षोभसंवेगात् पदे पदे महान्ति प्रमादस्थानानि [°महाप्रमादानि शोकस्थानानि] शङ्कनीयानि । तद्भगवति गोदावरि, त्वया तत्र सावधानया भवितव्यम् । १७

वीचीवातैः शीकरक्षोदशीतैः
आकर्षद्भिः पद्मकिञ्जल्कगन्धान् ।
मोहे मोहे रामभद्रस्य जीवं
स्वैरं स्वैरं प्रेरितैस्तर्पयेति ॥२॥

तमसा—उचितमेव दाक्षिण्यं स्नेहस्य । संजीवनोपायस्तु मौलिक एव रामभद्रस्याद्य संनिहितः ।

मुरला—कथमिव ? २४

तमसा—श्रूयताम् । पुरा किल वाल्मीकितपोवनोपकण्ठात् परित्यज्य निवृत्ते लक्ष्मणे, सीतादेवी प्राप्तप्रसववेदनं अतिदुःखसंवेगादात्मानं गङ्गाप्रवाहे निक्षिप्तवती ।

Confused.
Sent.
To say.
Unrelieved.
Like the boiling [(of a substance) [in a closed vessel.
With the sinews [(tender) like [flowers.
On account of the [vehemence of the [excitement by [grief of a very [deep extent.
Lotus-filaments.
At every swoon.
Refresh.
Solicitude.
Radical; principal.
Vicinity.
Subject to the [pangs of delivery

तदेव तत्र दारकद्वयं च प्रसूता । भगवतीभ्यां पृथ्वीभागीरथीभ्यां अभ्युपपन्ना रसातलं च नीता । स्तन्यत्यागात्परेण च दारकद्वयं तस्याः, प्राचेतसस्य महर्षेः गङ्गादेवी स्वयं अर्पितवती । ३१

मुरला—(सविस्मयम्)

ईदृशानां विपाकोऽपि जायते परमाद्भुतः ।
यत्रोपकरणीभावं आयात्येवंविधो जनः ॥३॥

तमसा—इदानीं तु शम्बूकवृत्तान्तेन अनेन संभावितजनस्थानागमनं रामभद्रं सरयूमुखाद् उपश्रुत्य भगवती भागीरथी यदेव लोपामुद्रया स्नेहादभिशङ्कितं तदेव अभिशङ्क्य सीतासमेता केनचिदिव गृहाचारव्यपदेशेन गोदावरीं विलोकयितुं आगता । ३९

मुरला—सुष्ठु चिन्तितं भगवत्या भागीरथ्या । 'राजधानीस्थितस्य अस्य खलु तैस्तैः जगतामाभ्युदयिकैः कार्यैः व्यापृतस्य रामभद्रस्य नियताः चित्तविक्षेपाः । अव्यग्रस्य पुनरस्य शोकमात्रद्वितीयस्य पञ्चवटीप्रवेशः महान् अनर्थः ' इति । तत्कथं इदानीं सीतादेव्या रामभद्रः आश्वासनीयः स्यात् ? ४५

तमसा—उक्तमत्र भगवत्या भागीरथ्या—' वत्से, देवयजनसंभवे सीते, अद्य खलु आयुष्मतोः कुशलवयोः द्वादशस्य जन्मसंवत्सरस्य संख्यामङ्गलग्रन्थिः अभिवर्तते । तद् आत्मनः पुराणश्वशुरं, एतावतो मानवस्य राजर्षिवंशस्य प्रसवितारं सवितारं अपहतपाप्मानं देवं स्वहस्तावचितैः पुष्पैः उपतिष्ठस्व । न च त्वां अवनिपृष्ठचारिणीं अस्मत्प्रभावाद् वनदेवताः अपि द्रक्ष्यन्ति, किं पुनः मर्त्याः ? ' इति । अहमप्याज्ञापिता—' तमसे, त्वयि प्रकृष्टप्रेमा एव वधूः जानकी, अतः त्वमेव

Consoled by.
After they were [weaned.
Change of state;
Become serviceable
Incident.
Expected.
Under the pretext [of some domestic [rites.
Calculated to the [prosperity of the [world.
Sacrifice.
The auspicious kn- [ot for reckoning [the 12 th year.
Collected.

अस्याः प्रत्यनन्तरीभव ' इति । सा अहमधुना यथादिष्टं अनुतिष्ठामि ।

मुरला—अहमप्येतं वृत्तान्तं भगवत्यै लोपामुद्रायै निवेदयामि । रामभद्रोपि आगत एव इति तर्कयामि ।

तमसा—तदियं गोदावरीह्रदान्निर्गत्य—

परिपाण्डु-दुर्बल-कपोल सुन्दरं
दधती विलोलकबरीकं आननम् ।
करुणस्य मूर्तिरथ वा शरीरिणी
विरहव्यथैव [व्यथेव] वनमेति जानकी ॥४॥

मुरला—इयं हि सा—

किसलयमिव मुग्धं बन्धनाद्विप्रलूनं
हृदयकुसुमशोषी दारुणो दीर्घशोकः ।
ग्लपयति परिपाण्डु क्षाममस्याः शरीरं
शरदिज इव घर्मः केतकीगर्भपत्रम् ॥५॥

[इति परिक्रम्य निष्क्रान्ते

॥ इति शुद्धविष्कम्भकः ॥

(नेपथ्ये)

प्रमादः प्रमादः ।

(ततः प्रविशति पुष्पावचयव्यग्रा सकरुणौत्सुक्यं आकर्णयन्ती सीता)

सीता—अम्महे, जानामि प्रियसखी मे वासन्ती व्याहरति इति ।

(पुनः नेपथ्ये)

सीतादेव्या स्वकरकलितैः सल्लकीपल्लवाग्रैः
अग्रे लोलः करिकलभको यः पुरा वर्धितोऽभूत् ।

सीता—किं तस्य ?

(पुनर्नेपथ्ये)

Be in close attendance to.

Lake; stream.

With the braid of hair hanging loose

Plucked from the stem.

Languishes.

Like the autumnal heat.

Outrage! outrage

Speaks.

Plucked; culled.

The cub.

वध्वा सार्धं पयसि विहरन् सोयमन्येन दर्पाद्
उद्दामेन द्विरदपतिना सन्निपत्याभियुक्तः ॥६॥

सीता—(ससंभ्रमम् । कतिचित्पदानि गत्वा) आर्यपुत्र, परित्रायस्व परित्रायस्व मम पुत्रकम् । (स्मृतिमभिनीय सवैक्लव्यम्) हा धिक् । हा धिक् । तान्येव चिरपरिचितान्यक्षराणि पञ्चवटीदर्शनेन मां मन्दभागिनीं अनुबध्नन्ति । हा आर्यपुत्र ! (इति मूर्छति)

(प्रविश्य)

तमसा—समाश्वसिहि, समाश्वसिहि । ९०

(नेपथ्ये)

विमानराज, अत्रैव स्थीयताम् ।

सीता—(समाश्वस्य । ससाध्वसोल्लासम्) अम्महे ! जलभरभरित-मेघ-मन्थरस्तनित-गम्भीरमांसलः कुतो नु एष भारतीनिर्घोषः भ्रियमाणकर्णविवरां मामपि मन्दभागिनीं झटिति उच्छ्वासयति [उत्सुकापयति] ?

तमसा—(सस्नेहास्रम्) अयि वत्से, ९७

किमव्यक्तेऽपि निनदे कुतस्त्येऽपि [अपरिस्फुटनिस्वाने
कुतस्त्येऽपि] त्वमीदृशी
स्तनयित्नोः मयूरीव चकितोत्कण्ठितं स्थिता ॥७॥

सीता—भगवति, किं भणासि ? 'अपरिस्फुट' इति ? स्वरसंयोगेन प्रत्यभिजानामि ननु आर्यपुत्रेणैव एतद् व्याहृतम् । १०३

तमसा—श्रूयते 'तपस्यतः किल शूद्रस्य दण्डधारणार्थं ऐक्ष्वाको राजा दण्डकारण्यमागतः इति' ।

सीता—दिष्ट्या अपरिहीनधर्मः स राजा ।

(नेपथ्ये)

यत्र द्रुमा अपि मृगा अपि बन्धवो मे
यानि प्रियासहचरः चिरमध्यवात्सम् ।

Sporting.
Has been rushed [upon and attacked
With dismay.
Take me up; fix [themselves upon [me.
Nervousness.
Slow rumbling.
This loud voice.
Gratifies; refre- [shes.
Coming from an [unknown quarter.
(At the rumbling) [of a cloud.
By the very union [of sounds.
Who has not left [the royal duties.
Friends.
(I) dwelt.

एतानि तानि बहुनिर्झरकन्दराणि
गोदावरीपरिसरस्य गिरेस्तटानि ॥८॥

सीता—(दृष्ट्वा) दिष्टया कथं प्रभात-चन्द्रमण्डल-आपाण्डुरपरिक्षामदुर्बलेन आकारेण अयं निजसौम्य-गम्भीर-अनुभावमात्र–प्रत्यभिज्ञेयः आर्यपुत्रः एव ! भगवति तमसे धारय माम् । (इति तमसामाश्लिष्य मूर्छति) ११६

तमसा—(धारयन्ती) वत्से समाश्वसिहि, समाश्वसिहि ।

(नेपथ्ये)

अन्तर्लीनस्य दुःखाग्नेः अद्योद्दामं ज्वलिष्यतः ।
उत्पीड इव धूमस्य मोहः प्रागावृणोति माम् ॥९॥

हा ! प्रिये जानकि !

तमसा—(स्वगतम्) इदं तावद् आशङ्कितं गुरुजनेन ।

सीता—(समाश्वस्य) हा ! कथमेतत् ! १२४

(पुनर्नेपथ्ये)

हा देवि दण्डकारण्यवासप्रियसखि, विदेहराजपुत्रि ।

(इति मूर्छति)

सीता—हा धिक् ! हा धिक् ! मां मन्दभागिनीं व्याहृत्य आमीलितनेत्रनीलोत्पलः मूर्छितः एव ! हा ! कथं धरणिपृष्ठे निरुद्धनिःश्वासनिःसहं विपर्यस्तः ! भगवति तमसे, परित्रायस्व परित्रायस्व जीवय आर्यपुत्रम् ।

(इति पादयोः पतति)

तमसा—

त्वमेव ननु कल्याणि संजीवय जगत्पतिम् ।
प्रियस्पर्शो हि पाणिस्ते तत्रैव निरतो जनः ["निरतो भरः; 'नियतो भवः, 'नियता भवः] ॥१०॥ १३६

Torrents & caves.
Slopes of the [mountain.

Recognized only [by his majestic [appearance.

Fainting comes [over me, as if it [were a column [of smoke of the [fire of grief.

Addressing me.

Lies prostrate.

I say, blessed one.
Agreeable to the [touch.

सीता—यद् भवतु, तद् भवतु । यथा भगवती आज्ञापयति । [इति ससंभ्रमं निष्क्रान्ता

(ततः प्रविशति भूम्यां निपतितः सास्रया सीतया स्पृश्यमानः साह्लादोच्छ्वासो रामः ।)

सीता—(किंचित्सहर्षम्) जाने पुनः प्रत्यागतमिव जीवितं त्रैलोक्यस्य । १४२

रामः—हन्त भोः किमेतत् ?

आश्च्योतनं नु हरिचन्दनपल्लवानां
निष्पीडितेन्दुकर-कन्दलजो नु सेकः ।
आतप्तजीवितपुनः–[°जीविततरोः–] परितर्पणोयं
संजीवनौषधिरसो हृदि नु प्रसिक्तः ॥११॥

अपि च— १४८

स्पर्शः पुरा परिचितो नियतं स एव
संजीवनश्च मनसः परितोषणश्च [°मोहनश्च] ।
संतापजां सपदि यः परिहृत्य मूर्छा
आनन्दनेन जडतां पुनरातनोति ॥१२॥

सीता—(ससाध्वसोत्कम्प अपसृत्य) एतावदेव इदानीं मम बहुतरम् ।

रामः—न खलु वत्सलया सीतादेव्या अभ्युपपन्नोस्मि ?

सीता—किमिति ? आर्यपुत्रो मां मार्गिष्यते ?

रामः—भवतु पश्यामि । १५७

सीता—भगवति तमसे, अपसराव: तावत् । मां प्रेक्ष्य अनभ्यनुज्ञातेन संनिधानेन राजा अधिकं कोपिष्यति ।

तमसा—अयि वत्से, भागीरथीप्रसादाद् वनदेवतानामपि अदृश्यासि संवृत्ता ।

सीता—हुम् ? अस्त्येतत् ?

रामः—हा प्रिये जानाकि ! १६४

Come what may.

Life.

Sprinkling.

Squeezed--out rays [of the moon.

Reviving balm; elixir vitáe

Certainly; verily.

Restoring life.

Swoon due to grief.

Stupour.

A great deal

May it not be the fact that &c.

Not allowed.

Invisible.

सीता (समन्युगद्गदम्)—आर्यपुत्र, असदृशं खलु एतद् अस्य वृत्तान्तस्य। (सास्रम्) अथवा, किमिति वज्रमयी जन्मान्तरेष्वपि पुनरसंभावितदुर्लभदर्शनस्य, मामेव मन्दभागिनीं उद्दिश्य वत्सलस्य एवंवादिनः आर्यपुत्रस्योपरि निरनुक्रोशा भविष्यामि ? अहमेव एतस्य हृदयं जानामि; ममापि एषः ।

रामः—(सर्वतोऽवलोक्य सनिर्वेदम्) हा ! न किंचिदत्र ! १७२

सीता—भगवति तमसे, तथा निष्कारणपरित्यागिनोऽपि एतस्य एवंविधेन दर्शनेन कीदृशी मे हृदयावस्था !

तमसा—जानामि, वत्से, जानामि—

तटस्थं नैराश्याद्, अपि च कलुषं विप्रियवशाद्,
वियोगे दीर्घेऽस्मिन् झटिति घटनात् स्तम्भितमिव ।
प्रसन्नं सौजन्याद्, दयितकरुणैर्गाढकरुणं,
द्रवीभूतं प्रेम्णा तव हृदयमस्मिन्क्षण इव ॥१३॥

रामः—देवि, १८१

प्रसाद इव मूर्तस्ते स्पर्शः स्नेहार्द्रशीतलः ।
अद्याप्यानन्दयति मां, त्वं पुनः क्वासि नन्दिनि ॥१४॥

सीता—एते खलु ते अगाधमानसदर्शितस्नेहसंभाराः आनन्दनिष्यन्दिनः सुधामयाः [श्रुताः मया] आर्यपुत्रस्य उल्लापाः । येषां प्रत्ययेन निष्कारणपरित्यागशल्यितोऽपि बहुमतो मम जन्मलाभः । १८७

रामः—अथवा कुतः प्रियतमा ? नूनं संकल्पाभ्यासपाटवोपादानः एष भ्रमो रामस्य ।

(नेपथ्ये)

अहो, महान्प्रमादः, प्रमादः ।

(सीतादेव्याः स्वकरकलितैः इति अर्धं पठ्यते)

Unworthy.

As if made of [adamant.

Full of affection.

With dismay.

Excited by the [harm done to [you.

Melted with love.

Your touch, moist [and cool through [love is a great [favour incarnate.

Evidence; proof.

Delusion, caused [by the facility due [to breeding

रामः—(सकरुणौत्सुक्यम्) किं तस्य ? *Grief.*

(पुनर्नेपथ्ये)

(वध्वा सार्धं इति उत्तरार्धं पठ्यते)

सीता—क इदानीं अभियुज्यते ? १९६ *Is assaulted;*

रामः—क्वासौ दुरात्मा यः प्रियायाः पुत्रं वधूद्वितीयं अभिभवति ? (इति उत्तिष्ठति) *Attacks.*

(प्रविश्य)

वासन्तिका—(संभ्रान्ता) कथम् ! देवो रघुनन्दनः !

सीता—हा, कथम् ! प्रियसखी मे वासन्ती ?

रामः—कथं देव्याः प्रियसखी वासन्ती !

वासन्ती—देव, त्वर्यताम्, त्वर्यताम् । इतः जटायुशिखरस्य दक्षिणेन सीतातीर्थेन गोदावरीं अवतीर्य संभावयतु देव्याः पुत्रकं देवः । २०६ *By the ghāt named [after Sitá.*

सीता—हा तात, जटायो, शून्यं त्वया विना इदं जनस्थानम् !

रामः—अहह ! हृदयमर्मच्छिदः खल्वमी कथोद्घाताः ! *Allusions to past [stories.*

वासन्ती—इत इतो देवः ।

सीता—सत्यमेव वनदेवता अपि मां न प्रेक्षन्ते ?

तमसा—अयि वत्से, सर्वदेवताभ्यः प्रकृष्टतमं ऐश्वर्यं मन्दाकिन्याः । तत्किमिति विशङ्कसे ? *Power. Call it in question.*

सीता—ततः अनुसरावः । (इति परिक्रामतः)

रामः (परिक्रम्य)—भगवति गोदावरि, नमस्ते ।

वासन्ती—(निरूप्य) देव, मोदस्व विजयिना वधूद्वितीयेन देव्याः पुत्रकेण । २१७

रामः—विजयताम्, आयुष्मान् ।

सीता—अम्महे ! ईदृशो मे पुत्रकः संवृत्तः !

रामः—हा देवि, दिष्टया वर्धसे !

येनोद्गच्छद्-बिसकिसलय-स्निग्ध-दन्ताङ्कुरेण
व्याकृष्टस्ते, सुतनु, लवलीपल्लवः कर्णपूरात् ।
सोऽयं पुत्रस्तव, मदमुचां वारणानां विजेता
यत्कल्याणं वयसि तरुणे भाजनं तस्य जातः ॥१५॥

सीता—अवियुक्तः इदानीं अयं दीर्घायुः अनया सौम्यदर्शनया भवतु । २२६

रामः—सखि वासन्ति, पश्य पश्य, कान्तानुवृत्तिचातुर्यमपि शिक्षितं वत्सेन !

लीलोत्खात-मृणालकाण्ड-कवल-च्छेदेषु संपातिताः
[° संपादिताः]
पुष्यत्पुष्करवासितस्य पयसो गण्डूषसंक्रान्तयः ।
सेकः शीकरिणा करेण विहितः कामं; विरामे पुनः
यत् स्नेहाद् अनरालनाल—नलिनीपत्रातपत्रं
[°नीलातपत्रं]धृतम् ॥१६॥

सीता—भगवति तमसे, अयं तावद् ईदृशो जातः । तौ पुनः, न जानामि, कुशलवौ एतावता कालेन कीदृशौ संवृत्तौ इति । २३७

तमसा—यादृशः अयं तादृशौ तावपि ।

सीता—ईदृश्यस्मि मन्दभागिनी यस्याः न केवलं आर्यपुत्रविरहः, पुत्रविरहोपि ।

तमसा—भवितव्यता इयं ईदृशी !

सीता—किं वा मया प्रसूतया, येन तादृशमपि मम पुत्रकयोः ईषद्विरलधवलदशनोज्ज्वलकपोलं अनुबद्धमुग्धकाकलीविहसितं निबद्धकाकशिखण्डकं अमलमुखपुण्डरीकयुगलं न परिचुम्बितं आर्यपुत्रेण ! २४५

तमसा—अस्तु देवताप्रसादात् ।

सीता—भगवति तमसे, एतेन अपत्यसंस्मरणेन

Sprout-like tusk.
Ear ornament.
Elephants.
In youth.
Skill in waiting upon his beloved.
At the end of morsels.
Transference of mouthfuls.
With the stem unbent.
Such is the turn of fate.
Prattle & smile.
Locks of hair.

उच्छ्वसितप्रस्नुतस्तनी इदानीं वत्सयोः पितुः संनिधानेन क्षणमात्रं संसारिणी संवृत्तास्मि ।

तमसा—प्रसवः खलु प्रकर्ष–[°प्रकृष्ट–] पर्यन्तः स्नेहस्य । परमं च एतद् अन्योन्यसंश्लेषणं पित्रोः ।

अन्तःकरणतत्त्वस्य दम्पत्योः स्नेहसंश्रयात् ।
आनन्दग्रन्थिरेकोयं अपत्यमिति बध्यते ॥१७॥

वासन्ती—इतोपि देवः पश्यतु । २५४

अनुदिवसमवर्धयत् प्रिया ते
यमचिरनिर्गतमुग्धलोलबर्हम् ।
[°अतरुणमदताण्डवोत्सवान्ते-
ष्वयमचिरोद्गतमुग्धलोलबर्हः]
मणिमुकुट इवोच्छिखः कदम्बे
नदति स एष वधूसखः शिखण्डी ॥१८॥

सीता—(सकौतुकस्नेहास्रम्) एष सः । एष सः ।

रामः—मोदस्व, वत्स, मोदस्व ।

सीता—एवं भवतु । २६३

रामः—

भ्रमिषु कृतपुटान्तर्मण्डलावृत्ति चक्षुः
प्रचलित-चटुलभ्रू ताण्डवैर्मण्डयन्त्या ।
करकिसलयतालैर्मुग्धया नर्त्यमानं
सुतमिव मनसा त्वां वत्सलेन स्मरामि ॥१९॥

हन्त ! तिर्यञ्चोपि परिचयं अनुरुध्यन्ते !

कतिपयकुसुमोद्गमः कदम्बः
प्रियतमया परिवर्धितोऽयमासीत् ।

सीता—सुष्ठु प्रत्यभिज्ञातं आर्यपुत्रेण । २७२

स्मरति गिरिमयूर एष देव्याः
स्वजन इवात्र यतः प्रमोदमेति ॥२०॥

वासन्ती—अत्र तावदासनपरिग्रहं करोतु देवः ।

Heaving and [distilling milk.
A child.
Tie.
Seat, receptacle.
Knot of joy.
Every day.
Waving plumage
Excessive intoxi- [cation.
A crown of jewels.
Adorning her [eye.
With clappings.
Have regard for [former acquain- [tance.
Remembers Sitā.
As in its own [relation.

(रामः उपविशति:)

वासन्ती—

एतत्तदेव कदलीवनमध्यवर्ति
कान्तासखस्य शयनीयशिलातलं ते ।
अत्र स्थिता तृणमदाद् बहुशो यदेभ्यः
सीता ततो हरिणकैर्न विमुच्यते स्म ॥२१॥

रामः—इदं तावद् अशक्यमेव द्रष्टुम्! (इत्यन्यतो रुदन्नुपविशति) २८३

सीता—सखि वासन्ति, किं त्वया कृतं आर्यपुत्रस्य मम च एतद् दर्शयन्त्या? हा धिक्! हा धिक्! स एव आर्यपुत्रः। तदेव पञ्चवटीवनम्। सैव प्रियसखी वासन्ती। त एव विविधविस्रम्भसाक्षिणः गोदावरीकाननोद्देशाः। त एव जातनिर्विशेषाः मृगपक्षिपादपाः। मम पुनः मन्दभाग्यायाः दृश्यमानमपि सर्वमेतन्नास्ति। ईदृशो जीवलोकस्य परिणामः संवृत्तः। २९०

वासन्ती—सखि सीते, कथं न पश्यसि रामभद्रस्यावस्थाम्!

नवकुवलयस्निग्धैरङ्गैर्ददौ [°ददद्] नयनोत्सवं
सततमपि नः [°ते] स्वेच्छादृश्यो नवो नव एव यः।
विकलकरणः पाण्डुच्छायः शुचा परिदुर्बलः
कथमपि स इत्युन्नेतव्यः तथापि दृशां प्रियः ॥२२॥

सीता—प्रेक्षे, सखि, प्रेक्षे।

तमसा—प्रियं पश्यन्ती भूयाः। २९८

सीता—हा दैव! एष मया विना, अहमपि एतेन विना इति स्वप्नेपि केन संभावितमासीत्! तन्मुहूर्तमात्रं जन्मान्तरादपि दुर्लभदर्शनं बाष्पसलिलान्तरेषु प्रेक्षे तावद् वत्सलं आर्यपुत्रम्। (इति पश्यन्ती स्थिता) ३०२

Garden of [plantains.

Often times.

As for me.

Secrets.

Much-the-same as.

Such are the vici- [ssitudes of the [world of mortals.

Lovely.

Limbs.

Difficult to be [recognized.

Imagined.

During the in- [tervals of tears

तमसा—(परिष्वज्य सास्रम्)

विलुलितं अतिपूरैः, बाष्पं आनन्दशोक-
प्रभवं अवसृजन्ती पक्ष्मलोत्तान [°तृष्णयोत्तान] दीर्घा ।
स्नपयति हृदयेशं स्नेहनिष्यन्दिनी ते
धवलमधुरमुग्धा [°वहलमुग्धा]
दुग्धकुल्येव दृष्टिः ॥२३॥

वासन्ती— ३११

ददतु तरवः पुष्पैरर्घ्यं फलैश्च मधुश्च्युतः,
स्फुटितकमलामोदप्रायाः प्रवान्तु वनानिलाः ।
कलमविरलं रज्यत्कण्ठाः [°रत्युत्कण्ठाः] क्वणन्तु शकुन्तयः,
पुनरिदमयं देवो रामः स्वयं वनमागतः ॥२४॥

रामः—एहि, सखि वासन्ति, ननु इतः स्थीयताम् ।

वासन्ती—(उपविश्य सास्रम्) महाराज, अपि कुशलं कुमारलक्ष्मणस्य ?

रामः—(अनाकर्णनं अभिनीय)

करकमलवितीर्णैः अम्बुनीवारशष्पैः
तरुशकुनिकुरङ्गान् मैथिली यान् अपुष्यत् ।
भवति मम विकारः तेषु दृष्टेषु कोपि
द्रव इव हृदयस्य प्रस्तरोद्भेद-[°प्रस्रवोद्भेद–]
योग्यः ॥२५॥

वासन्ती—महाराज, ननु कुशलं पृच्छामि कुमारलक्ष्मणस्य इति । ३२७

रामः—(आत्मगतम्) अये, 'महाराज' इति निष्प्रणयं आमन्त्रणपदम् । सौमित्रिमात्रे च बाष्पस्खलिताक्षरः कुशलप्रश्नः । तथा मन्ये विदितसीतावृत्तान्ता

Flowing down.
Stretchad out at [full length.
Streaming with [love.
Canal of milk.
Distilling honey.
Saturated with.
Incessantly.
Corn and grass.
Birds and deer.
Affection.
Liquefaction.
Cold; apathetic.
With accents falte-

इयम् इति । (प्रकाशम्) आम्, कुशलं कुमारलक्ष्मणस्य ।

वासन्ती—(रुदती) अयि देव, किं परम् ? दारुणः खलु असि । ३३४

सीता—सखि वासन्ति, किं त्वमेवंवादिनी भवसि ? पूजार्हः खलु सर्वस्य आर्यपुत्रः, विशेषतः मम प्रियसख्याः ।

वासन्ती—

त्वं जीवितं, त्वमसि मे हृदयं द्वितीयं,
त्वं कौमुदी नयनयोः, अमृतं त्वमङ्गे ।
इत्यादिभिः प्रियशतैः अनुरुध्य मुग्धां
तामेव—शान्तमथवा, किमिहोत्तरेण ॥२६॥

(इति मुह्यति) ३४३

तमसा—स्थाने वाक्यनिवृत्तिः मोहश्च ।

रामः—सखि समाश्वसिहि, समाश्वसिहि ।

वासन्ती—(समाश्वस्य) तत्किमिदं अकार्यं अनुष्ठितं देवेन ?

सीता—सखि वासन्ति, विरम, विरम ।

रामः—लोको न मृष्यतीति ।

वासन्ती—कस्य हेतोः ? ३५०

रामः—स एव जानाति किमपि ।

सीता—चिराद् उपालम्भः ! [°उचितस्तदुपालम्भः] ।

वासन्ती—

अयि कठोर, यशः किल ते प्रियं,
किमयशो ननु घोरमतःपरम् ।
किमभवद् विपिने हरिणीदृशः
कथय, नाथ, कथं बत मन्यसे ॥२७॥

[ring through
[emotion.
You are certainly
[cruel.
Life.
Moonlight.
Having humoured.
Why speak more ?
Rightly, jus.ly.
Cruel deed.
Beause the people
[would not
[toler.te.
Reproach; condem-
[nation.
Of the lotus-eyed
[one.

सीता—त्वमेव, सखि वासन्ति, दारुणा कठोरा च, या एवं आर्यपुत्रं प्रलपन्तं प्रलापयसि [° प्रदीप्तं प्रदीपयसि] । ३६१

तमसा—प्रणयः एवं व्याहरति शोकश्च ।

रामः—सखि, किमत्र मन्तव्यम् ?

त्रस्तैकहायन-कुरङ्ग-विलोल-दृष्टेः
तस्याः परिस्फुरित-गर्भभरालसायाः
ज्योत्स्नामयीव मृदुबालमृणालकल्पा
क्रव्याद्भिः अङ्गलतिका नियतं विलुप्ता ॥२८॥

सीता—आर्यपुत्र, ध्रियै, एषा ध्रियै ।

रामः—हा प्रिये जानकि, क्वासि ?

सीता—हा धिक् ! हा धिक् ! अन्य इव आर्यपुत्रः प्रमुक्तकण्ठं रोदिति ।

तमसा—वत्से, सांप्रतिकमेव एतत् । कर्तव्यानि खलु दुःखितैः दुःखनिर्वापणानि । ३७२

पूरोत्पीडे तटाकस्य परीवाहः प्रतिक्रिया ।
शोकक्षोभे च हृदयं प्रलापैरेव धार्यते ॥२९॥

विशेषतो रामभद्रस्य बहुप्रकारकष्टो जीवलोकः ।

इदं विश्वं पाल्यं विधिवद् अभियुक्तेन मनसा
प्रियाशोको जीवं, कुसुममिव घर्मो, ग्लपयति ।
स्वयं कृत्वा त्यागं विलपनविनोदोऽप्यसुलभः
तदद्याप्युच्छ्वासो [तदद्यैवोच्छ्वासो] भवति, ननु लाभो हि रुदितम् ॥३०॥

रामः—कष्टं, भोः, कष्टम् ! ३८२

दलति हृदयं गाढोद्वेगं [° गाढोद्वेगः *or* ° शोकोद्वेगात्] द्विधा तु न भिद्यते,
वहति विकलः कायो मोहं, न मुञ्चति चेतनाम् ।

Her affection & [grief speak thus.
One year old.
Throbbing fóetus.
Resembling.
By carrion-eaters.
I am alive.
Like an ordinary [person.
Relief from sorrow
Outlet.
Overpowering.
Life.
Devoted; attentive.
Warps.
Relief by weeping.
Free breathing.
Agony.
Sinking; unnerved.

ज्वलयति तनूं अन्तर्दाहः करोति न भस्मसात्,
प्रहरतिः विधिः मर्मच्छेदी न कृन्तति जीवितम् ॥३१॥

सीता—एवं खलु एतत् । ३८९

रामः—हे भगवन्तः पौरजानपदाः,

न किल भवतां देव्याः स्थानं गृहेऽभिमतं, ततः
तृणमिव वने शून्ये त्यक्ता न चाप्यनुशोचिता ।
चिरपरिचिताः ते ते भावाः परिद्रवयन्ति [॰ तथा द्रवयन्ति, ॰ or ॰ परिभ्रमयन्ति] मां
इदमशरणैः अद्यास्माभिः प्रसीदत रुद्यते ॥३२॥

वासन्ती—(स्वगतम्) अतिगम्भीरं आपूरणं मन्युभारस्य [॰ अतिगभीरं अवगूरणं शोकसागरस्य] (प्रकाशम्) देव, अतिक्रान्ते, धैर्यमवलम्ब्यताम् ।

रामः—सखि, किमुच्यते धैर्यं धैर्यं इति ?

देव्या शून्यस्य जगतो द्वादशः परिवत्सरः ।
प्रनष्टमिव [॰ लुप्तं सीतेति] नामापि, न च रामो न जीवति ॥३३॥

सीता—मोहितास्मि एतैः आर्यपुत्रवचनैः ।

तमसा—एवमेव वत्से,

नैताः प्रियतमा वाचः स्नेहार्द्राः शोकदारुणाः ।
एतास्ता मधुनो धाराः श्च्योतन्ति सविषास्त्वयि ॥३४॥

रामः—अयि वासन्ति, मया खलु— ४०७

यथा तिरश्चीनं अलातशल्यं
प्रत्युप्तं, अन्तः सविषश्च दंशः ।
तथैव तीव्रो हृदि शोकशङ्कुः
मर्माणि कृन्तन्नपि किं न सोढः ॥३५॥

सीता—एवमस्मि मन्दभागिनी पुनरपि आयासकारिणी आर्यपुत्रस्य ।

Inflames; scorches
Does not cut away life.
Liked
Was not wept over.
Things; objects.
Overflow.
Twelfth year.
Bewildered; fascinated.
Full of affection.
Mixed with poison.
Burning arrow.
Venomous bite.
Dart of grief.

रामः—एवं अतिनिष्कम्पस्तंभितान्तःकरणस्यापि मम संस्तुतप्रियतत्तद्वस्तुदर्शनाद् अद्यायं आवेगः । तथाहि— ४१६

वेलोल्लोल-[° लोलोल्लोल-] क्षुभित करुणो-[° करुणो-] ज्जृम्भणस्तम्भनार्थं
यो यो यत्नः कथमपि मया धार्यते तं तमन्तः ।
भित्वा भित्वा प्रसरति बलात् कोपि चेतोविकारः
तोयस्येवाप्रतिहतरयः सैकतं सेतुमोघः ॥३६॥

सीता—आर्यपुत्रस्य एतेन दुर्वारदारुणारम्भेण दुःखसंक्षोभेण परिमुषितनिजदुःखं किमपि प्रमुग्धं मे हृदयम् [° प्रस्फुरितनिजदुःखमिव आकम्पितं मे हृदयम् *or* ° प्रमुक्तजीवितं मे हृदयं स्फुटति] । ४२५

वासन्ती—(स्वगतम्) कष्टं अभ्यापन्नः देवः ! तद् आक्षिपामि तावद् । (प्रकाशम्) चिरपरिचितान् इदानीं जनस्थानाभोगान् अवलोकनेन मानयतु देवः ।

रामः—एवमस्तु [इत्युत्थाय परिक्रामति]

सीता—संदीपनानि एव दुःखस्य प्रियसख्या विनोदनोपायाः इति तर्कयामि ।

वासन्ती—(सकरुणम्) देव, देव, ४३२

अस्मिन्नेव लतागृहे त्वमभवः तन्मार्गदत्तेक्षणः
सा हंसैः कृतकौतुका चिरमभूद् गोदावरीसैकते ।
आयान्त्या परिदुर्मनायितामिव त्वां वीक्ष्य बद्धस्तया
कातर्याद् अरविन्दकुड्मलनिभो मुग्धः प्रणामाञ्जलिः ॥ ३७ ॥

सीता—दारुणासि वासन्ति, दारुणासि, या एतैः हृदय-मर्म गूढ-शल्य संघट्टनैः पुनःपुनरपि मां मन्द-भागिनीं आर्यपुत्रं च संतापयसि । ४४०

Kept firm.
Familiar.
To check the [perturbation of.
Unaccountable.
Unimpeded.
The course.
Quite stupefied.
Breaks.
Subject to a woeful [plight.
Calculated to [aggravate his [grief.
Directed to her way
Curiosity.
Somewhat [displeased.
By shaking the [darts imbedded in

रामः—अयि चण्डि जानकि, इतस्ततो दृश्यसे एव [°दृश्यसे इव] नानुकम्पसे—

हा हा देवि, स्फुटति हृदयं, ध्वंसते देहबन्धः,
शून्यं मन्ये जगद्, अविरलज्वालमन्तर्ज्वलामि।
सीदन्नन्धे तमसि विधुरो मज्जतीवान्तरात्मा
विष्वङ् मोहः स्थगयति, कथं मन्दभाग्यः
करोमि ॥३८॥ (इति मूर्छति)

सीता—हा धिक्, हा धिक्, पुनरपि प्रमूढ आर्यपुत्रः । ४४९

वासन्ती—देव, समाश्वसिहि, समाश्वसिहि ।

सीता—आर्यपुत्र, मां मन्दभागिनीं उद्दिश्य सकलजीवलोकमङ्गलाधारस्य ते वारंवारं संशयितजीवितदारुणः दशापरिणाम इति, हा हतास्मि । (इति मूर्छति)

तमसा—वत्से, समाश्वसिहि, समाश्वसिहि, पुनः स्वत्पाणिस्पर्श एव संजीवनोपायः रामभद्रस्य ।

वासन्ती—कथमद्यापि नोच्छ्वसिति ! हा प्रियसखि, सीते, क्वासि ? संभावय आत्मनः जीवितेश्वरम् ।

(सीता ससंभ्रममुपसृत्य हृदि ललाटे च स्पृशति)

वासन्ती—दिष्ट्या प्रत्यापन्नचेतनः रामभद्रः ।

रामः— ४६०

आलिम्पन् अमृतमयैरिव प्रलेपैः
अन्तर्वा बहिरपि वा शरीरधातून् ।
संस्पर्शः पुनरपि जीवयन्नकस्माद्
आनन्दाद् अपरविधं तनोति मोहम्
[°अपरमिवादधाति मोहम्] ॥३९॥

(सानन्दनिमीलिताक्ष एव) सखि वासन्ति, दिष्ट्या वर्धसे !

वासन्ती—देव, कथमिव ? ४६७

रामः—सखि किमन्यत् ? पुनरपि प्राप्ता जानकी ।

[the vitals of the [heart.
Frame of the body
Wilderness.
Distressed.
Infatuation envel- [opes me all around
Exposed to danger
Changed condition
Revival.
Come round to [himself.
Besmearing
Elements of my [body.
Produces another [kind of stupor [through joy.

वासन्ती—अयि देव, रामभद्र, क्व सा?

रामः—(संस्पर्शमभिनीय) पश्य, ननु इयं पुरत एव !

वासन्ती—अयि देव, रामभद्र, किमिति मर्मच्छेददारुणैः एभिः प्रलापैः प्रियसखी-विपत्ति-दुःख-दग्धामपि मां पुनः मन्दभाग्यां दहसि? ४७४

सीता—अपसर्तुमिच्छामि । एष पुनः चिरसद्भाव-सौम्यशीतलेन आर्यपुत्रस्पर्शेन दीर्घदारुणमपि झटिति संतापं हरता वज्रलेपोपनद्धः इव स्विद्यन् निःसहविपर्यस्तः वेपनशीलः अवश इव मे हस्तः ।

रामः—सखि, कुतः प्रलापाः ?

गृहीतो यः पूर्वं परिणयविधौ कङ्कणधरः
सुधासूतेः पादैः [°चिरं स्वेच्छास्पर्शैः] अमृतशिशिरैर्यः परिचितः ।

सीता—आर्यपुत्र स एवेदानीं असि त्वम् । ४८३

रामः—

स एवायं तस्याः तुहिनकरकौपम्य —[° तुहिननिकरौपम्य-*or* °-तदितरकरौपम्य-] सुभगः।
मया लब्धः पाणिः ललित-लवलीकन्दल—निभः ॥४०॥ (इति गृह्णाति)

सीता—हा धिक् ! हा धिक् ! आर्यपुत्रस्पर्शमोहितायाः प्रमादो मे संवृत्तः । ४९०

रामः—सखि वासन्ति, आनन्दनिर्मीलितेन्द्रियः प्रियास्पर्शसाध्वसेन परवानस्मि । तत् त्वं तावद् धारयेमाम् ।

वासन्ती—कष्टम्, उन्मादः एव !

(सीता ससंभ्रमं हस्तमाक्षिप्यापसर्पति)

रामः—हा धिक् ! प्रमादः ! ४९६

So terrible as to cut the vitals.

Long continued goodness.

Unnerved and paralysed.

Ravings; incoherent talks.

By the rays cool like nectar.

Hail-stones.

Like Lavali sprout.

Mistake.

By the nervousness.

Insanity; hallucination.

करपल्लवः स तस्याः सहसैव जडो जडात्परिभ्रष्टः ।
परिकम्पिनः प्रकम्पी
करान्मम स्विद्यतः स्विद्यन् ॥४१॥

सीता—हा धिक्, हा धिक्! अद्यापि अनवस्थित-स्तिमित-मूढ-घूर्णन्नयनः न पर्यवस्थापयति आत्मानम् ।

तमसा—(सस्नेहकौतुकस्मितं निर्वर्ण्य) ५०३

सस्वेदरोमाञ्चित-कम्पिताङ्गी
जाता प्रियस्पर्शसुखेन वत्सा ।
मरुन्नवाम्भः परिधूतासिक्ता
कदम्बयष्टिः स्फुटकोरकेव ॥४२॥

सीता—(स्वगतम्) अम्महे, अवशेन एतेन आत्मना लज्जापितास्मि भगवत्या तमसया । किमिति किलैषा मंस्यते एष परित्यागः एषः अभिषङ्गः इति ।

रामः—(सर्वतः अवलोक्य) हा ! कथं नास्त्येव ! ननु अकरुणे वैदेहि ! ५१२

सीता—अकरुणास्मि या एवंविधं त्वां प्रेक्षमाणा जीवाम्येव !

रामः—क्वासि प्रिये ? देवि प्रसीद, प्रसीद । न मां एवंविधं परित्यक्तुमर्हसि ।

सीता—अयि आर्यपुत्र, विप्रतीपमिव एतत् ।

वासन्ती—देव, प्रसीद, प्रसीद, स्वेनैव लोकोत्तरेण धैर्येण संस्तम्भय अतिभूमिं गतमात्मानम् ! कुतोत्र मे प्रियसखी ? ५२०

रामः—व्यक्तं नास्त्येव ! कथमन्यथा वासन्त्यपि तां न पश्येत् ? अपि खलु स्वप्न एष स्यात् ? न चास्मि सुप्तः । कुतो रामस्य निद्रा ? सर्वथा स एव एष

Cool; benumbed.
Perspiring.
Unsteady & half-closed.
Does not come round to himself.
Horripilated.
Shaken.
With opened buds.
Put to shame.
Attachment.
This is quite the contrary.
Cheer up; compose yourself.
But.

भगवान् अनेकवारपरिकल्पनानिर्मितः विप्रलम्भः पुनः पुनरनुबध्नाति माम्। — *Delusion caused by frequent broodings.*

सीता—मयैव दारुणया विप्रलब्धः आर्यपुत्रः !

वासन्ती—देव, पश्य पश्य, ५२७

पौलस्त्यस्य जटायुषा विघटितः कार्ष्णायसोयं रथः, — *Made of steel.*
ते चैते पुरतः पिशाचवदनाः कङ्कालशेषाः खराः। — *Remaining in skeletons.*
खड्गाच्छिन्नजटायु रक्षतिरितः सीतां ज्वलन्तीं वहन्।
अन्तर्व्याप्रतविद्युद् अम्बुद इव द्यामभ्युदस्थाद् — *Working or flashing inside.*
अरिः ॥४३॥

सीता—(सभयम्) आर्यपुत्त, तातो व्यापाद्यते ! — *Is killed.*
तस्मात्, परित्रायस्व परित्रायस्व। अहमपि अपह्रिये !

रामः—(सावेगमुत्थाय) आः पाप, तातप्राणसीतापहारिन् लङ्कापते, क्व यास्यसि ! ५३६

वासन्ती—अयि देव, राक्षसकुलप्रलयधूमकेतो, किम् ! अद्यापि ते मन्युविषयः ! — *(1) Destructive fire (2) comet.*

सीता—अम्महे, अहमपि उद्भ्रान्तास्मि। — *Infatuated.*

रामः—अन्य एवायमधुना विपर्ययो वर्तते ! — *Change.*
[° अन्वर्थ एवायमधुना प्रलापो वर्तते !]

उ[illegible] अविरतविनोदव्यतिकरैः
विमर्दैर्वीराणां जगति जनितात्यद्भुतरसः। — *Feeling of wonder*
वियोगो मुग्धाक्ष्याः स खलु रिपुघातावधिरभूत् — *Limit.*
कटुः [कथं] तूष्णीं सह्यो निरवधिरयं तु
प्रविलयः [° त्वप्रतिविधः] ॥४४॥

सीता—निरवधिरिति हा हतास्मि मन्दभागिनी।

रामः—हा ! कष्टम् ! ५४८

व्यर्थं यत्र कपीन्द्रसख्यमपि मे, वीर्यं हरीणां वृथा, — *Monkey warriors.*
प्रज्ञा जाम्बवतो न यत्र, न गतिः पुत्रस्य वायोरपि। — *Even of Hanūmat, the son of wind.*
मार्गं यत्र न विश्वकर्मतनयः कर्तुं नलोपि क्षमः,

सौमित्रेरपि पत्रिणामविषये तत्र प्रिये क्वासि मे ॥४५॥

Out of the sphere of [the arrows of &c.

सीता—बहुमानितास्मि पूर्वविरहे ।

रामः—सखि वासन्ति, दुःखायैव सुहृदां इदानीं रामस्य दर्शनम् । कियच्चिरं त्वां रोदयिष्यामि ? तद् अनुजानाहि मां गमनाय । ५५६

Allow me.

सीता—(सोद्वेगमोहं तमसां आश्लिष्य) हा, भगवति तमसे, गच्छति इदानीं आर्यपुत्रः । किं करिष्यामि ? (इति मूर्छति)

तमसा—वत्से, समाश्वसिहि, समाश्वसिहि । विधिः तव अनुकूलो भविष्यति । तद्, आयुष्मतोः कुशलवयोः वर्षवर्धनमङ्गलानि संपादयितुं भागीरथीपदान्तिकं एव गच्छावः । ५६३

Fat[...]ne; [st[...]s.

Auspicious cerem- [onies calculated [to advance the [age.

सीता—भगवति, प्रसीद । क्षणमात्रमपि तावद् दुर्लभदर्शनं जनं प्रेक्षे ।

रामः—अस्ति चेदानीमश्वमेधाय सहधर्मचारिणी मे ।

सीता—(सोत्कम्पम्) आर्यपुत्र, का ?

वासन्ती—परिणीतमपि किम् !

रामः—नहि, नहि, हिरण्मयी सीताप्रतिकृतिः ।

Image.

सीता—आर्यपुत्रः इदानीमसि त्वम् । अम्महे ! उत्खातं इदानीं मे परित्यागशल्यं आर्यपुत्रेण । ५७१

The dart of shame [caused by my [abandonment.

रामः—तत्रापि तावद् बाष्पदिग्धं चक्षुर्विनोदयामि ।

सीता—धन्या खलु सा या एवं आर्यपुत्रेण बहु मन्यते, या च आर्यपुत्रं विनोदयन्ती आशानिबन्धनं खलु जाता जीवलोकस्य ।

Tie of hope.

तमसा—(सस्मितस्नेहास्रं परिष्वज्य) अयि वत्से, एवं आत्मा स्तूयते ।

Thus you give a [compliment to [yourself.

सीता—(सलज्जं, अधोमुखी स्वगतम्) परिहासितास्मि भगवत्या । ५७९

वासन्ती—महान् अयं **व्यतिकरः** अस्माकं प्रसादः । गमनं प्रति यथा कार्यहानिर्न भवति तथा कार्यम् ।

Interview.

रामः—तथास्तु ।

सीता—**प्रातिकूला** इदानीं मे वासन्ती संवृत्ता ।

Adverse to me.

तमसा—वत्से, एहि गच्छावः ।

सीता—एवं कुर्वः ।

तमसा—कथं वा गम्यते ? यस्यास्तव—

प्रत्युप्तस्येव दयिते तृष्णादीर्घस्य चक्षुषः ।
मर्मच्छेदोपमैर्यत्नैः संनिकर्षो निरुध्यते [° आकर्षो
न समाप्यते] ॥४६॥

As if imbedded or [implanted in [your lord.

सीता—नमो नमः अपूर्वपुण्यजनितदर्शनाभ्यां आर्यपुत्रचरणकमलाभ्याम् । (इति मूर्छति)

तमसा—वत्से समाश्वसिहि, समाश्वसिहि ।

सीता—(आश्वस्य) कियच्चिरं वा **मेघान्तरेण** पूर्णिमाचन्द्रस्य दर्शनम् !

Through the inter- [medium of clouds

तमसा—अहो संविधानकम्—

एको रसः करुण एव निमित्तभेदाद्
भिन्नः पृथक् पृथगिव श्रयते **विवर्तान्** ।
आवर्तबुद्बुदतरङ्गमयान् **विकारान्**
अम्भो यथा सलिलमेव हि तत्समस्तम् ॥४७॥

Forms.

Changes.

रामः—अयि विमानराज, इत इतः ।

(सर्वे उत्तिष्ठन्ति)

तमसावासन्त्यौ—(सीतारामौ प्रति)—

अवनिरमरसिन्धुः सार्धमस्मद्विधाभिः,
स च कुलपतिराद्यः **छन्दसां** यः प्रयोक्ता ।
स च मुनिरनुयातारुन्धतीको वसिष्ठः,
त्वयि **वितरतु भद्रं** भूयसे मङ्गलाय ॥४८॥

Bhāgīrathee.

Of metres.

May shower upon [you every blessing

[इति निष्क्रान्ताः सर्वे

॥ अथ चतुर्थोऽङ्कः ॥

(ततः प्रविशतस्तापसौ)

एकः—सौधातके, दृश्यताम्, अद्य भूयिष्ठसंनिधापितातिथिजनस्य समधिकारम्भरमणीयता भगवतो वाल्मीकेः आश्रमपदस्य । तथा हि—

नीवारौदनमण्डं उष्णमधुरं सद्यःप्रसूताप्रिया-
पीताद् अभ्यधिकं तपोवनमृगः पर्याप्तमाचामति ।
गन्धेन स्फुरता मनाग् अनुसृतो **भक्तस्य सर्पिष्मतः**
कर्कन्धूफलमिश्रशाकपचनामोदः परिस्तीर्यते ॥ १ ॥

सौधा०—स्वागतमनेकप्रकाराणां **जीर्णकूर्चानां** अनध्ययनकारणानां तपोधनानाम् । [° आगतं अनध्यायकारणं **सविशेषभूतं** अद्य जीर्णकूर्चानाम् !]

प्रथमः—(विहस्य) **अपूर्वः** खलु ते बहुमानहेतुः गुरुषु सौधातके !

सौधा०—भो दाण्डायन, किंनामधेयः एष महतः **स्थविरसार्थस्य** [° स्त्रीसार्थस्य] धुरंधरः अद्य अतिथिरागतः ?

दाण्डा०—**धिक् प्रहसनम्** ! ननु अयमृश्यशृङ्गाश्रमाद् अरुन्धतीपुरस्कृतान् महाराजदशरथस्य दारान् **अधिष्ठाय** भगवान्वसिष्ठः प्राप्तः । तत् किमेवं प्रलपसि ?

सौधा०—हुं वसिष्ठः ?

दाण्डा०—अथ किम् ?

सौधा०—मया पुनर्ज्ञातं व्याघ्रो वा **वृको** वा एष इति ।

दाण्डा—आः ! किमुक्तं भवति !

सौधा०—**येन परापातितेनैव** सा वराकी कपिला कल्याणी **मडमडायिता** ।

Beauty due to special preparation.
Gruel of boiled rice.
Rice cooked with ghee.
Of grey-bearded folk.
Special.
Uncommon.
Band of old folk.
Fie upon your joke.
At the head of.
Wolf.
Just after arrival.
Devoured.

दाण्डा०—‘समांसो मधुपर्कः’ इति आम्नायं बहु मन्यमानाः श्रोत्रियाय अभ्यागताय **वत्सतरीं** महोक्षं वा महाजं वा **निर्वपन्ति** गृहमेधिनः। तं हि धर्मं धर्मसूत्रकाराः समामनन्ति। ३९

सौधा०—भोः **निगृहीतोऽसि** !

दाण्डा०—कथमिव ?

सौधा०—येन आगतेषु वसिष्ठमिश्रेषु वत्सतरी **विशसिता**। अद्यैव प्रत्यागतस्य राजर्षेः जनकस्य भगवता वाल्मीकिना दधिमधुभ्यामेव **निर्वर्तितो** मधुपर्कः। वत्सतरी पुनः **विसर्जिता**।

दाण्डा०—अनिवृत्तमांसानां एवं **कल्पं** ऋषयः मन्यन्ते। **निवृत्तमांसस्तु** तत्रभवान् जनकः।

सौधा०—किंनिमित्तम् ? ४०

दाण्डा०—स तदैव देव्याः सीतायाः तादृशं दैवदुर्विपाकमुपश्रुत्य **वैखानसः** संवृत्तः। तथा अस्य कतिपये **संवत्सराः** चन्द्रद्वीपतपोवने तपः तप्यमानस्य।

सौधा०—ततः किमिति आगतः ?

दाण्डा०—चिरंतनप्रियसुहृदं भगवन्तं **प्राचेतसं** द्रष्टुम्।

सौधा०—अपि अद्य संबन्धिनीभिः समं संवृत्तं अस्य **दर्शनं** न वेति ?

दाण्डा०—संप्रत्येव भगवता वसिष्ठेन देव्याः कौसल्यायाः सकाशं भगवती अरुन्धती **प्रहिता**, यथा स्वयमुपेत्य स्नेहादयं वैदेहो द्रष्टव्यः इति। ४१

सौधा०—यथा एते **स्थविराः** परस्परं मिलिताः तथा आवामपि बटुभिः सह मिलित्वा **अनध्यायमहोत्सवं खेलन्तो मानयावः**। अथ कुत्र स जनकः ? (इति परिक्रामतः)

Weaned calf.
Offer.
Oh, you are caught [in your own [words!
Slaughtered.
Performed.
Not touched.
Such a procedure,
Who has given up [flesh-eating
Recluse; anchorite,
Years.
Vālmīki.
Interview.
Sent.
Old folk.
Shall enjoy the [festival of holiday [by playing.

दाण्डा०—तथायं ब्रह्मवादी पुराणराजर्षिः जनकः प्राचेतसवसिष्ठौ उपास्य संप्रति आश्रमस्य बहिः वृक्षमूलमधितिष्ठति । य एषः— ५८

हृदि नित्यानुषक्तेन सीताशोकेन तप्यते ।
अन्तःप्रसृतदहनः ज्वलन्निव [° जरन्निव]
वनस्पतिः ॥२॥ [इति निष्क्रान्तौ

॥ इति मिश्रविष्कम्भः ॥

(ततः प्रविशति जनकः) ६२

जनकः—

अपत्ये यत् तादृग् दुरितमभवत् तेन महता
विषक्तस्तीव्रेण व्रणितहृदयेन व्यथयता ।
पटुर्धारावाही नव इव चिरेणापि हि न मे
निकृन्तन् मर्माणि क्रकच इव मन्युर्विरमति ॥३॥

कष्टम् ! एवं नाम जरया दुःखेन च दुरासदेन, भूयः पराकसान्तपनप्रभृतिभिः तपोभिः आत्तरसधातुः अनवष्टम्भः नाद्यापि मम दग्धदेहः पतति । अन्धतामिस्राः हि असुर्याः [° असूर्याः] नाम ते लोकाः प्रेत्य तेभ्यः प्रतिविधीयन्ते ये आत्मघातिनः इत्येवं ऋषयो मन्यन्ते । अनेकसंवत्सरातिक्रमेपि प्रतिक्षणपरिभावनास्पष्टनिर्भासः प्रत्यग्र इव न मे दारुणो दुःखसंवेगः प्रशाम्यति । अयि मातः, देवयजनसंभवे सीते, ईदृशस्ते निर्माणभागः परिणतः, येन लज्जया स्वच्छन्दं आक्रन्दितुमपि न शक्यते । हा ! पुत्रि ! ७७

अनियतरुदितस्मितं विराजत्-
कतिपयकोमलदन्तकुड्मलाग्रम् ।
वदनकमलकं शिशोः स्मरामि
स्खलदसमञ्जसमञ्जु जल्पितं ते ॥४॥

One who expounds [the Vedas.
Ever clinging.
Moving inside.
That sort of mishap
Originated by.
Keen & continuous.
Grief like a saw &c
Blood & essence.
This cursed body.
After death are [sent to.
Making itself [fully felt.
Lot of your birth.
Arbitrary.
Ends of the bud-[like teeth.
Prattle.

भगवति वसुन्धरे, सत्यं **अतिदृढा** असि !

त्वं, वह्निः, मुनयः, वसिष्ठगृहिणी, गङ्गा च यस्याः **विदुः**
माहात्म्यं, यदि वा रघोः कुलगुरुर्देवः स्वयं भास्करः ।
विद्यां, **वाग्** इव, यामसूत भवती, तद्वत् तु या दैवतं
[° शुद्धिं गतायाः पुनः]
तस्याः त्वद्दुहितुस्तथा **विशसनं** किं दारुणेऽ मृष्यथाः ॥५॥

(नेपथ्ये)

इत इतो भगवतीमहादेव्यौ ।

जनकः—(दृष्ट्वा) अये, गृष्टिना **उपदिश्यमान**-मार्गा भगवती अरुन्धती । (उत्थाय) कां पुनर्महादेवी इत्याह ? (निरूप्य) हा ! हा ! कथमियं महाराजदशरथस्य धर्मदाराः प्रियसखी मे कौसल्या । **कः** एतां **प्रत्येति** सैवेयमिति नाम ?

आसीदियं दशरथस्य गृहे यथा श्रीः,
श्रीरेव वा, **किमुपमानपदेन**, सैषा ।
कष्टं बतान्यदिव दैववशेन जाता
दुःखात्मकं किमपि भूतं,
अहो विपाकः [° विकारः] ॥६॥

य एव मे जनः पूर्वं आसीन्मूर्तो महोत्सवः ।
क्षते क्षारमिवासह्यं जातं तस्यैव दर्शनम् ॥७॥

(ततः प्रविशति अरुन्धती कौसल्या कञ्चुकी च)

अरुन्धती—**ननु ब्रवीमि**, द्रष्टव्यः स्वयमुपेत्यैव वैदेहः इत्येवं वः कुलगुरोरादेशः । अत एव च अहं प्रेषिता । तत्, कोऽयं पदेपदे महान् अनध्यवसायः [° अध्यवसायः] ?

कञ्चुकी—देवि, **संस्तभ्य आत्मानं** अनुरुध्यस्व भगवतो वसिष्ठस्य आदेशमिति विज्ञापयामि ।

Very cruel.
Know.
Nobility of soul.
Goddess of words.
Destruction.
Pointed by.
Who would believe
Prosperity.
What need of the [word of comparison ?
Oh what a woeful [change!
Like salt on a [wound.
Do you hear what [I say. ?
Composing [yourself.

कौसल्या—ईदृशे काले मिथिलाधिपो मया द्रष्टव्यः इति सममेव सर्वदुःखाणि अवतरन्ति । तस्मात् , न शक्नोमि उद्वर्तमानमूलबन्धनं हृदयं पर्यवस्थापयितुम् ।

अरुन्धती—अत्र कः संदेहः ?

संतानवाहीन्यपि मानुषाणां
दुःखानि सद्बन्धु-[° संबन्धि -]वियोगजानि ।
दृष्टे जने प्रेयसि दुःसहानि
स्रोतःसहस्रैरिव संप्लवन्ते ॥८॥

कौसल्या—कथं नु खलु वत्साया: वध्वाः एवं गते, तस्याः पित्रे राजर्षये मुखं दर्शयामः ?

अरुन्धती—

एष वः श्लाघ्यसंबन्धी जनकानां कुलोद्वहः ।
याज्ञवल्क्यो मुनिर्यस्मै ब्रह्मपारायणं जगौ ॥९॥

कौसल्या—एष स महाराजस्य हृदयनिर्विशेषः वत्साया मे वध्वाः पिता राजर्षिः सीरध्वजः । सारितास्मि अनिर्वेदरमणीयान् दिवसान् [° संभावितास्मि अनुपस्थितमहोत्सवे दिवसे *or* समागतास्मि विगतमहोत्सवे दिवसे] । हा दैव ! सर्वं तन्नास्ति । १२७

जनकः—(उपसृत्य) भगवति अरुन्धति, वैदेहः सीरध्वजः अभिवादयते ।

यया पूतंमन्यो निधिरपि पवित्रस्य महसः
पतिस्ते पूर्वेषामपि खलु गुरूणां गुरुतमः ।
त्रिलोकीमङ्गल्यां अवनितललीनेन शिरसा
जगद्वन्द्यां देवीं उषसमिव वन्दे भगवतीम् ॥१०॥

अरु०—अक्षरं ते ज्योतिः प्रकाशताम् । स त्वां पुनातु देवः परः रजसां य एष तपति ।

जनकः—आर्य गृष्टे, अपि अनामयं अस्याः प्रजागलकस्य मातुः ?

Simultaneously.
The strings of which are giving way.
Though flowing incessantly.
Overflow as if in thousands of channels.
Worthy relative.
Taught.
Janaka.
Without any depression of spirits
Greets.
Of holy lustre.
Cause of the welfare of &c
May the Imperishable Light dawn upon you.

कञ्चुकी—(स्वगतम्) **निरवशेषं** अतिनिष्ठुरं उपालब्धाः स्मः। (प्रकाशम्) राजर्षे, अनेनैव **मन्युना** चिरपरित्यक्तरामभद्रमुखदर्शनां नार्हसि दुःखयितुं अतिदुःखितां देवीम्। रामभद्रस्यापि **दैवदुर्योगः** कोपि। यत्किल समन्ततः प्रवृत्तबीभत्साकिंवदन्तीकाः पौराः, न चाग्निशुद्धिं अनल्पकाः [° अल्पकाः] **प्रतियन्तीति** दारुणमनुष्ठितं देवेन। १४४

जनकः (सरोषम्)—आः! कोयं अग्निर्नाम अस्मत्प्रसूति**परिशोधने**? कष्टम्! एववादिना जनेन रामभद्रपरिभूता अपि **पुनः परिभूयामहे**।

अरु०—(निःश्वस्य) एवमेतत्। अग्निरग्निरिति वत्सां प्रति **परिलघूनि** अक्षराणि। सीता इत्येव पर्याप्तम्। हा! वत्से! १५०

शिशुर्वा शिष्या वा यदसि मम **तत्तिष्ठतु** तथा
विशुद्धेरुत्कर्षः त्वयि तु मम भक्तिं द्रढयति।
शिशुत्वं **स्त्रैणं** वा भवतु, ननु वन्द्यासि जगतः
गुणाः **पूजास्थानं**, गुणिषु न च लिङ्गं न च वयः ॥११॥

कौसल्या—अहो **समुन्मीलन्तीव** वेदनाः? (इति मूर्छति)

जनकः—हन्त, किमेतत्!

अरुन्धती—राजर्षे, किमन्यत्? १५९

स राजा, तत् सौख्यं, स च शिशुजनः, ते च दिवसाः
स्मृतावाविर्भूतं त्वयि सुहृदि दृष्टे तद् अखिलम्।
विपाके घोरेस्मिन् न खलु न [° अथ खलु] विमूढा तव सखी,
पुरन्ध्रीणां चित्तं कुसुमसुकुमारं हि भवति ॥१२॥

जनकः—हन्त, हन्त, सर्वथा **नृशंसोस्मि**। यत्,

Completely.
Resentment.
Ill-luck.
Believe.
Purification.
We are again [insulted.
Deregatory.
Be set aside.
Thy sublime purity.
Woman-hood
Object of worship.
Painfully burst.
In this dire [vicissitude.
Of matronly women
Ruffian.

चिरस्य दृष्टान् प्रियसुहृदः प्रियदारान् अस्निग्ध इव पश्यामि [° न स्निग्धं पश्यामि]— १६७

स संबन्धी श्लाघ्यः प्रियसुहृद् असौ, तच्च हृदयं,
स चानन्दः साक्षाद्, अपि च निखिलं जीवितफलम् ।
शरीरं, जीवो वा, यद् अधिकमतोन्यत् प्रियतरं
महाराजः श्रीमान् किमिव मम नासीद् दशरथः॥ १३॥

कष्टमियमेव सा कौसल्या— १७३

यद् अस्याः पत्युर्वा रहसि परमं दूषित-[°त्रायित-] मभूद्
अभूवं दंपत्योः पृथग् अहमुपालम्भविषयः ।
प्रसादे कोपे वा, तदनु मदधीनो विधिरभूद्
अलं वा तत् स्मृत्वा दहति यद् अवस्कन्द्य हृदयम् ॥१४॥

अरु०—हा कष्टम् । अतिचिर-निःश्वास-निःष्पन्दं हृदयमस्याः ।

जनकः—हा ! प्रियसखि ! (इति कमण्डलूदकेन सिञ्चति)

कञ्चुकी— १८४

सुहृद् इव प्रकटय्य सुखप्रदां [° सुखप्रदः]
प्रथममेकरसामनुकूलताम् ।
पुनरकाण्डविवर्तनदारुणः
विधिरहो विशिनष्टि मनोरुजम् । [° परिशिनष्टि विधिर्मनसो रुजम्] ॥१५॥

कौसल्या—[आश्वस्य] हा वत्से, जानकि, कुत्र असि ? स्मरामि ते नवविवाह-लक्ष्मी-परिग्रहैकमण्डनं प्रस्फुरच्छुद्धविहसितं मुग्धमुखपुण्डरीकम् । आस्फुरच्चन्द्र-चन्द्रिकासुन्दरैः अङ्गैः पुनरपि, मे जाते, उद्द्योतय

Praiseworthy.
Sole fruit of my [existence.
Offence; trespass.
Object of taunt.
All further action.
Attacking.
Motionless.
Continued favour.
Sudden revolution.
Aggravates; [intensifies.
Whose sole [ornament was [the possession of

उत्सङ्गम् । सर्वदा महाराजः एवं भणति—एषा रघुकुलमहत्तराणां वधूः, अस्माकं तु जनकसुता दुहितैव । १९६

कञ्चुकी—यथाह देवी—

पञ्चप्रसूतेरपि तस्य राज्ञः
प्रियो विशेषेण सुबाहुशत्रुः ।
वधूचतुष्केऽपि यथैव शान्ता [तथैव नान्या]
प्रिया तनूजास्य तथैव [यथैव] सीता ॥१६॥

जनकः—हा प्रियसख, महाराज दशरथ, एवमपि सर्वप्रकारहृदयंगमः कथं विस्मर्यसे ? २०३

कन्यायाः किल पूजयन्ति पितरो जामानुरातं जनं
संबन्धे विपरीतमेव तद् अभूद् आराधनं ते मयि ।
त्वं कालेन तथाविधोऽप्यपहृतः संवन्धबीजं च तद्
घोरेस्मिन् मम जीवलोकनरके पापस्य धिग् जीवितम् ॥१७॥

कौसल्या—जाते जानकि, किं करोमि ? दृढवज्रलेपप्रतिबद्धनिश्चलं [°घटितबन्धनिश्चलं] हतजीवितं मां मन्दभागिनीं न परित्यजाति । २११

अरुन्धती—आश्वसिहि राज्ञि, बाष्पविश्रामोपि अन्तरेषु कर्तव्य एव । अन्यच्च, किं न स्मरसि यद् अवोचद् ऋष्यशृङ्गाश्रमे युष्माकं कुलगुरुः—भवितव्यं तथेत्युपजातमेव; किं तु कल्याणोदर्कं भविष्यतीति ।

कौसल्या—कुतः अतिक्रान्तमनोरथायाः मम एतत् ?

अरुन्धती—तत्किं मन्यसे राजपुत्रि, मृषोद्यं तद् इति ? न हि इदं, सुक्षत्रिये, अन्यथा मन्तव्यम् । भवितव्यमेव तेन । २१९

आविर्भूतज्योतिषां ब्राह्मणानां
ये व्याहाराः तेषु मा संशयो भूत् ।

[the grace of &c.
Daughter-in law.
Having five [children.
Cordial or pleasing [in every way.
It's customary that
Reverence,
Cause of relation- [ship.
Firm, as if tied [down by adama- [ntine cement.
At intervals there [must be cessation [to tears.
Would have [a happy end.
False statement.
Not to be taken [in another light.
Supreme Light.
Assertions.

भद्रा ह्येषां वाचि लक्ष्मीर्निषक्ता
नैते वाचं विप्लुतार्थां वदन्ति ॥१८॥

(नेपथ्ये कलकलः । सर्वे आकर्णयन्ति)

जनकः—अये, शिष्टानध्ययनः इति अस्खलितं **खेलतां** बटूनां कोलाहलः । २२६

कौसल्या—सुलभसौख्यं तावद् **बालत्वं** भवति । (निरूप्य) अम्महे ! एतेषां मध्ये क एष रामभद्रस्य कौमारलक्ष्मीसदृशैः **सावष्टम्भैः** मुग्धललितैः अङ्गैः दारकः अस्माकं लोचने शीतलयति ? २३०

अरुन्धती—(स्वगतम् । सहर्षोत्कण्ठम्) इदं नाम भागीरथीनिवेदितं रहस्यकर्णामृतम् । **न तु एवं विद्मः** कतरोयमायुष्मतोः कुशलवयोः इति । (प्रकाशम्)

कुवलयदलस्निग्धश्यामः शिखण्डकमण्डनः
वटुपरिषदं पुण्यश्रीकः श्रियैव [°श्रियेव] सभाजयन् ।
पुनरपि शिशुर्भूत्वा वत्सः स मे रघुनन्दनः
झटिति कुरुते दृष्टः कोयं **दृशोरमृताञ्जनम्** ॥१९॥

कञ्चुकी—नूनं क्षत्रियब्रह्मचारी दारकोयमिति मन्ये ।

जनकः—एवमेतत् । अस्य हि— २३९

चूडाचुम्बित**कङ्कपत्र**मभितः तूणीद्वयं पृष्ठतः,
भस्मस्तोक-[°स्तोम-] पवित्रलाञ्छनमुरो धत्ते त्वचं **रौरवीम्** ।
मौर्व्या मेखलया नियन्त्रितमधोवासश्च माञ्जिष्ठकं
पाणौ कार्मुकमक्षसूत्रवलयं, दण्डोपरः पैप्पलः ॥२०॥

भगवति अरुन्धति, **किम् ? उत्प्रेक्षसे** कुतस्त्योयमिति ?

अरु०—अद्यैव वयमागताः । २४६

जनकः—आर्य गृष्टे, **अतिकौतुकं** वर्तते । तद्भगवन्तं वाल्मीकिमेव गत्वा पृच्छ । इमं च दारकं ब्रूहि—'केपि एते **प्रवयसः** त्वां दिदृक्षवः' इति ।

Virtue; success
False; erroneous.
Playing incessantly.
Childhood.
Dignified; imposing.
I do not know.
Petals
Assembly of boys.
Collirium of nectar to the eyes.
Feather of arrows
The hide of deer.
By the girdle of मूर्वा *grass.*
What ? can you guess ?
A great curiosity.
Old men.

कञ्चुकी—यद् आज्ञापयति देवः (इति निष्क्रान्तः

कौसल्या—किं मन्यध्वे—**एवं भणितः** आगमिष्यति वा न वा इति ?

जनकः—भिद्यते वा **सद्वृत्तं** ईदृशस्य निर्माणस्य ?

कौसल्या—(निरूप्य) कथं सविनय**निशामित**-गृष्टिवचनः विसर्जिताशेषसदृशदारकः **इतोमुखं अपसृत** एव स वत्सः ! २५६

जनकः—(चिरं निर्वर्ण्य) भोः किमप्येतत् !

महिम्नां एतस्मिन् विनय-शिशुता-मौग्ध्य-मसृणो
विदग्धैर्निर्ग्राह्यो न पुनरविदग्धैरतिशयः ।
मनो मे **संमोहस्थिरमपि** [°संमोदः स्थिरमपि] हरत्येष बलवान्
अयोधातुं यद्वत् परिलघुर**यस्कान्तशकलः** ॥ २१ ॥

लवः—(प्रविश्य) **अविज्ञातनामक्रमाभिजनान्** पूज्यानपि सतः [पूज्यानपि नः स्वतः] कथमभिवादयिष्ये ? [विचिन्त्य] **अयं** पुनरविरुद्धः प्रकारः इति वृद्धेभ्यः श्रूयते । (सविनयमुपसृत्य) एष वः लवस्य शिरसा **प्रणामपर्यायः** । २६७

अरुन्धतीजनकौ—कल्याणिन् , आयुष्मान् भूयाः ।

कौसल्या—जात, चिरं जीव ।

अरुन्धती—एहि वत्स । (लवमुत्सङ्गे गृहीत्वा आत्मगतम्) दिष्ट्या न केवलमुत्सङ्गः चिरान्मनोरथोपि पूरितः । २७२

कौसल्या—जात, इतोपि तावदेहि । (उत्सङ्गे गृहीत्वा) अहो, न केवलं **दरविस्पष्ट**कुवलयमांसलोज्ज्वलेन देहबन्धेन, कवलितारविन्दकेसर-**कषाय-कण्ठ** कलहंस-घोषघर्घरानुनादिना स्वरेण च रामभद्रं अनुसरति [अनुहरति] । ननु **कठोर-कमल-गर्भ-पक्ष्मल-शरीर-**

Thus addressed.
Noble conduct.
Heard.
Is coming this way.
Height of [greatness.
Though firm with [infatuation.
Piece of magnet.
Names, order and [birth.
The following.
Something like [a salutation
Slightly opened.
Throat rendered [sweet by &c.
Soft like the

स्पर्शोमि तादृश एव। जात प्रेक्षे ते मुखपुण्डरीकम्। (चिबुकमुन्नमय्य निरूप्य सबाष्पाकूतम्) राजर्षे, किम्? प्रेक्षसे? निपुणं निरूप्यमाणमस्य मुखं वत्साया मे वध्वा मुखचन्द्रेणापि **संवदत्येव**। २८१

जनकः—पश्यामि, सखि, पश्यामि।

कौल्या—अम्महे! उन्मत्तीभूतमिव मे हृदयं कुतोमुखं **विलपति**! [°किमपि इतोमुखं विलपति, °किमपि चिन्तयद् इतोमुखं बहु विप्रलपति, °किमपि चिन्तयद् अन्यतोमुखं बहु विप्रलपति °एतस्य मुखं किमपि विप्रलपते] २८७

जनकः—

वत्सायाश्च रघूद्वहस्य च शिशौ अस्मिन्नभिव्यज्यते
संवृतिः प्रतिबिम्बितेव [°संपृक्तं प्रतिबिम्बितैव,
°सा वृत्तिः प्रतिबिम्बितेव °संपूर्णं प्रतिबिम्बितेव,
°संपूर्ण प्रतिबिम्बितैव] निखिला, सैवाकृतिः, सा द्युतिः।
सा वाणी, **विनयः** स एव सहजः, पुण्यानुभावोप्यसौ
हाहा देवि, किमु**त्पथैर्**मम मनः पारिप्लवं धावति॥२२॥

कौसल्या—जात, अस्ति ते माता? स्मरसि वा तातम्? २९७

लवः—न हि।

कौसल्या—ततः कस्य त्वम्?

लवः—भगवतः सुगृहीतनामधेयस्य वाल्मीकेः।

कौसल्या—अयि जात, कथयितव्यं कथय।

लवः—एतावदेव जानामि। ३०२

(नेपथ्ये)

भो भोः सैनिकाः, एष खलु कुमारः चन्द्रकेतुराज्ञापयति **न केनचिद्** आश्रमाभ्यार्णभूमयः **आक्रमितव्याः** इति।

[interior of a developed lotus.

Corresponds to; resembles

Speaks.

Form; appearance.

Modesty.

By wrong paths.

Nobody should trespass.

अरुन्धतीजनकौ—अये, मेध्याश्वरक्षाप्रसङ्गाद् उपागतः वत्सः चन्द्रकेतुः द्रष्टव्यः इत्यसौ सुदिवसः ।

कौसल्या—वत्सलक्ष्मणस्य पुत्रः आज्ञापयति इति अमृताबिन्दुसुन्दराणि अक्षराणि श्रूयन्ते । ३०९

लवः—आर्य, क एष चन्द्रकेतुर्नाम ?

जनकः—जानासि रामलक्ष्मणौ दाशरथी ?

लवः—एतौ एव रामायणकथापुरुषौ ।

जनकः—अथ किम् ।

लवः—तत्, कथं न जानामि ?

जनकः—तस्य लक्ष्मणस्य अयमात्मजः चन्द्रकेतुः ।

लवः—ऊर्मिलायाः पुत्रः तर्हि मैथिलस्य राजर्षेः दौहित्रः ।

अरु०—(विहस्य) आविष्कृतं कथाप्रावीण्यं वत्सेन ! ३१९

जनकः—(विचिन्त्य) यदि त्वमीदृशः कथायामभिज्ञः, तद् ब्रूहि तावत्—पृच्छामः तेषां दशरथात्मजानां कियन्ति किंनामधेयानि अपत्यानि केषु दारेषु प्रसूतानि ।

लवः—नायं कथाविभागः अस्माभिः अन्येन वा श्रुतपूर्वः ।

जनकः—किं ? न प्रणीतः कविना ?

लवः—प्रणीतः,न प्रकाशितः । तस्यैव कोपि एकदेशः प्रबन्धान्तरेण [°संदर्भान्तरेण] रसवान्, अभिनेयार्थः कृतः । तं च स्वहस्तलिखितं मुनिर्भगवान् व्यसृजद् भगवतः भरतस्य तौर्यत्रिकसूत्रधारस्य [°सूत्रकारस्य] ३३०

जनकः—किमर्थम् ?

लवः—स किल भगवान् भरतः तं अप्सरोभिः प्रयोजयिष्यतीति ।

Sacrificial horse.

Sweet like ambro- [sial drops.

Grandson.

Proficiency.

Portion.

Composed.

A portion.

Fit to be acted.

Triple symphony.

जनकः—सर्वमिदमाकूतकरं [°आकूततरं] अस्माकम् । *Curiosity.*

लवः—महती पुनः तस्मिन् भगवतः वाल्मीकेः **आस्था** । यतः केषांचिद् अन्तेवासिनां हस्तेन तत्पुस्तकं भरताश्रमं प्रति प्रेषितम् । तेषां **आनुयात्रिकः** चापपाणिः प्रमादच्छेदनार्थं अस्मद्भ्राता प्रेषितः । ३३९

Solicitude; care.
Escort; follower.

कौसल्या—भ्रातापि ते अस्ति ?

लवः—अस्ति आर्यः कुशो नाम ।

कौसल्या—ज्येष्ठ इति भणितं भवति ।

लवः—एवमेतत् । **प्रसवानुक्रमेण** स किल ज्यायान् । *In the order of [birth.*

जनकः—किम् ? यमौ आयुष्मन्तौ ?

लवः—अथ किम् ? ३४५

जनकः—वत्स, कथय **कथाप्रबन्धस्य** कीदृशः पर्यंतः ? *Of the narrative.*

लवः—अलीकपौरापवादोद्विग्नेन राज्ञा निर्वासितां देवीं देवयजनसंभवां सीतां आसन्नप्रसववेदनां एकाकिनीं अरण्ये लक्ष्मणः परित्यज्य प्रतिनिवृत्तः इति । *Scandal.*

कौसल्या—हा वत्से, मुग्धमुखि, क इदानीं ते शरीरकुसुमस्य झटिति दैवदुर्विलासपरिणामः एकाकिन्याः निपतितः ? ३५२

जनकः—हा वत्से,

नूनं त्वया **परिभवं** च वनं च घोरं
तां च व्यथां **प्रसवकालकृतां** अवाप्य ।
क्रव्याद्गणेषु परितः **परिवारयत्सु**
संत्रस्तया शरणमित्यसकृत् स्मृतोहम् ॥२३॥

Insult; indignity.
Time of delivery.
Surrounding.
Frightened.

लवः—आर्ये, कौ एतौ ?

अरुन्धती—इयं कौसल्या । अयं जनकः । (लवः सबहुमानखेदकौतुकं पश्यति) ३६०

जनकः—अहो, निर्दयता [° दुर्मर्यादिता] दुरात्मनां पौराणाम् ! अहो रामभद्रस्य क्षिप्रकारिता !

एतद् वैशसवज्रघोरपतनं शश्वन्ममोत्पश्यतः
क्रोधस्य ज्वलितुं झटित्यवसरश्चापेन शापेन वा ।

कौसल्या—(सभयकम्पम्) भगवति, परित्रायस्व, परित्रायस्व, प्रसादय कुपितं राजर्षिम् । ३६६

लवः—

एतद् हि परिभूतानां प्रायश्चित्तं मनस्विनाम् ।

अरुन्धती—

राजन्नपत्यं रामस्ते, पाल्याश्च कृपणा जनाः ॥२४॥

जनकः—

शान्तं वा रघुनन्दने तदुभयं, तत् पुत्रभाण्डं हि मे
भूयिष्ठ-द्विज-बाल-वृद्ध-विकल-स्त्रैणश्च पौरो जनः ॥२५॥

(प्रविश्य)

संभ्रान्ता बटवः—कुमार, कुमार, अश्वोश्व इति कोपि भूतविशेषः जनपदेष्वनुश्रूयते सोयमधुना अस्माभिः प्रत्यक्षीकृतः । ३७७

लवः—अश्वोश्व इति नाम पशुसमाम्नाये साङ्ग्रामिके च पठ्यते । तद् ब्रूत कीदृशः ।

बटवः—श्रूयताम्—

पश्चात् पुच्छं वहति विपुलं, तच्च धूनोत्यजस्रं,
दीर्घग्रीवः स भवति, खुरास्तस्य चत्वार एव ।
शष्पाण्यत्ति, प्रकिरति शकृत्पिण्डकान् आम्रमात्रान्
किं व्याख्यानैर्व्रजति स पुनर्दूरमेह्येहि यामः ॥२६॥

(इत्यजिने हस्तयोश्च आकर्षन्तः) ३८५

लवः—(सकौतुकोपरोधविनयम्) आर्याः, पश्यत पश्यत, एभिर्नीतोस्मि । (इति त्वरितं परिक्रामति)

अरुन्धतीजनकौ—महत् कौतुकं वत्सस्य ।

Impertinence.
Precipitancy.
Calamity.
The proper time for my wrath to blage out forcibly.
Spirited persons.
Poor; wretched.
Treasure.
Infirm persons
In the country.
Catalogue of animals (for sacrifice).
Often.
Hoofs.
Lumps of excrement.
(1) Regard (2) Restraint.

कौसल्या—अरण्यगर्भरूपालापैः तोषिता यूयं वयं च । भगवति, जानामि तं प्रेक्षमाणा वञ्चितेव [° जानामि एतं अनालोकयन्ती न जीवामीव] तस्माद् इतोन्यतः भूत्वा प्रेक्षामहे तावत्पलायन्तं दीर्घायुषम् ।

अरु०—अतिजवेन दूरमतिक्रान्तः स चपलः कथं दृश्यते ? ३९४

कञ्चुकी—(प्रविश्य) भगवान् वाल्मीकिः आह-'ज्ञातव्यमेतद् अवसरे भवद्भिः ' इति ।

जनकः—अतिगम्भीरमेतत् किमपि । भगवति अरुन्धति, सखि कौसल्ये, आर्य गृष्टे, स्वयमेव गत्वा भगवन्तं प्राचेतसं पश्यामः । [इति निष्क्रान्तो वृद्धवर्गः

(प्रविश्य)

बटवः—पश्यतु कुमारः तावद् आश्चर्यम् । ४०१

लवः—दृष्टमवगतं च । नूनमाश्वमेधिकयमश्वः ।

बटवः—कथं ज्ञायते ?

लवः—ननु मूर्खाः, पाठितमेव हि युष्माभिरपि तत् काण्डम् । किं न पश्यथ प्रत्येकं शतसंख्याः कवचिनो दण्डिनो निषङ्गिणश्च रक्षितारः ? तत्प्रायमेव बलमिदं दृश्यते । यदि च विप्रत्ययः, तद् गत्वा पृच्छत ।

बटवः—भो भोः, किंप्रयोजनः अयमश्वः परिवृतः पर्यटति ? ४०९

लवः—(सस्पृहमात्मगतम्) अये, अश्वमेध इति नाम विश्वविजयिनां क्षत्रियाणां ऊर्जस्वलः सर्वक्षत्रपरिभावी महान् उत्कर्षनिकषः ।

(नेपथ्ये)

योयमश्वः पताकेयं अथवा वीरघोषणा ।
सप्तलोकैकवीरस्य दशकण्ठकुलद्विषः ॥६७॥

लवः—(सगर्वमिव) अहो ! संदीपनान्यक्षराणि !

With sylvan appearance & talk.

The active boy.

You would know it at the proper time.

Serious; important.

Belonging to the horse-sacrifice.

Chapter.

Bearing quivers.

Guarded.

Highest test of supremacy.

Spirited manifesto or proclamation.

Exciting.

बटवः—किमुच्यते? प्राज्ञः खलु कुमारः।

लवः—भो, भोः, तत्किम्? अक्षत्रिया पृथिवी, यद् एवं उद्घोष्यते?

(नेपथ्ये)

रे, रे, महाराजं प्रति कुतः क्षत्रियाः?

लवः—धिग् जाल्मान्! ४२२

यदि ते [°नो] सन्ति सन्त्येव [° सन्त्वेव]
केयमद्य [केयमन्या] विभीषिका।
किमुक्तैरेभिरधुना [° किमुक्तैः, संनिपत्यैव] तां
पताकां हरामि वः ॥२८॥

भो भो बटवः, परिवृत्य लोष्टैः अभिघ्नन्तः नयत एनमश्वम्। एष रोहितानां मध्ये चरो भवतु।

(प्रविश्य सक्रोधः) ४२९

पुरुषः—धिक्, चपल, किमुक्तवानासि? तीक्ष्णतरा हि आयुध-(आयुधीय-) श्रेयणः शिशोरपि दृप्तां वाचं न सहन्ते। राजपुत्रः चन्द्रकेतुः दुर्दान्तः। सोपि अपूर्वारण्यदर्शनाक्षिप्तहृदयः न यावद् आयाति तावत् त्वरितं अनेन तरुगहनेन अपसर्पत। ४३६

बटवः—कुमार, कृतं अनेन अश्वेन। तर्जयन्ति विस्फुरितशरासनाः कुमारं आयुधीयश्रेणयः। दूरे च आश्रमपदम्। इतस्तद् एहि। हरिणप्लुतैः पलायामहे।

लवः—(विहस्य) किं नाम! विस्फुरन्ति शस्त्राणि? (इति धनुरारोपयन्) ४३९

ज्याजिह्वया वलयितोत्कटकोटिदंष्ट्रं
उद्गारि-घोर-घन-घर्घर-घोषमेतत्।
ग्रासप्रसक्त-हसदन्तक-वक्त्रयन्त्र-
जृम्भा-विडम्बि-विकटोदरमस्तु चापम् ॥२९॥

[इति यथोचितं परिक्रम्य निष्कान्ताः सर्वे

That you are [making such a [proclamation.

Scarecrow.

Attacking.

Pelting him with [clods of earth.

Rows of soldiers.

Proud.

Ravished.

Flourishing their [bows.

Bounds; jumps.

Drawn in circle.

Rumbling sound.

God of Death.

Gaping; opening.

अथ पञ्चमोऽङ्कः ।

(नेपथ्ये)

भो भोः सैनिकाः, जातं जातं अवलम्बनं अस्माकम् ।

नन्वेष त्वरित सुमन्त्रनुद्यमान-
प्रोद्वल्गत्प्रजवितवाजिना रथेन ।
उत्खात-[°उद्घात-] प्रचलित-कोविदारकेतुः
श्रुत्वा वः प्रधनमुपैति चन्द्रकेतुः ॥ १ ॥

(ततः प्रविशति सुमन्त्रसारथिना रथेन धनुष्पाणिः साद्भुतहर्षसंभ्रमः चन्द्रकेतुः) ८

चन्द्रकेतुः—आर्य, सुमन्त्र, पश्य पश्य,

किरति कलित-किंचित्-कोप-रज्यन्-मुखश्रीः
अविरत-गुण-गुञ्जत् कोटिना कार्मुकेण ।
समरशिरसि चञ्चत्-पञ्च-चूडः चमूनां
उपरि शरतुषारं कोप्ययं वीरपोतः ॥२॥

आश्चर्यम्, आश्चर्यम् । १४

मुनिजनशिशुरेकः सर्वतः संप्रकोपात् [°सैन्यकाये]
नव इव रघुवंशस्याप्रसिद्धः प्ररोहः
दलित-करिकपोल-ग्रन्थि-टंकार-घोर-
ज्वलित-शरसहस्रःकौतुकं मे करोति ॥३॥

सुमन्त्रः—आमुष्मन्, १९

अतिशायित-सुरासुरप्रभावं
शिशुमवलोक्य तथैव तुल्यरूपम् ।
कुशिकसुत-मख-द्विषां प्रमाथे
धृतधनुषं रघुनन्दनं स्मरामि ॥४॥

चन्द्रकेतुः—मम तु एकमुद्दिश्य भूयसां आरम्भः इति हृदयं अपत्रपते । २५

अयं हि शिशुरेकको मदभरेण [°समरभार *or* °समभरेण] भूरिस्फुरत्-

Re-infrocement.
Urged on.
Galloping.
Uneven ground.
Fight.
Complexion.
Twanging.
Five locks of hair.
Shower of arrows.
Single-handed.
Scion; shoot.
Clattering of knots
Thousands of [flaming arrows.
Excelling; [transcending.
Destruction.
Effort of many [against one.
Brunt of battle.
With equal force.

कराल-करकन्दली-कलित-[°जटिल-] शस्त्र-
जालैर्बलैः ।
क्वणत्-कनक-किङ्किणी-झणझणायित-स्यन्दनैः
अमन्द-मद-दुर्दिन-द्विरद-डामरै-[°वारिदै-]
रावृतः ॥५॥

सुमन्त्रः—एभिः समस्तैरपि किमस्य ? किं पुन-
र्व्यस्तैः ? ३४

चन्द्रकेतुः—आर्य, त्वर्यताम्, त्वर्यताम्; अनेन हि
महान् आश्रितजन-प्रमारः अस्माकं आरब्धः। तथा हि—

आगर्जद्-गिरिकुञ्ज-कुञ्जरघटा-निस्तीर्ण-कर्णज्वरं
ज्यानिर्घोषं अमन्द-दुन्दुभि-रवैः आध्मातं उज्जृ-
म्भयन् ।
वेल्लद्-भैरव-रुण्ड मुण्ड-निकरैः वीरो विधत्ते भुवं
तृप्यत्-[°तृष्यत्-] काल-करालवक्त्र-विघस-
व्याकीर्यमाणां इव ॥६॥

सुमन्त्रः—(स्वगतम्) कथं ईदृशेन सह वत्सस्य
चन्द्रकेतोः द्वन्द्वसंप्रहारं अनुजानीमः ? (विचिन्त्य)
अथवा, इक्ष्वाकु-कुलवृद्धाः खलु वयम्। प्रत्युपस्थिते
रणे च का गतिः ? ४६

चन्द्रकेतुः—(सविस्मयलज्जासंभ्रमम्) हन्त, धिक् !
अपावृत्तानि एव सर्वतः सैन्यानि मम ।

सुमन्त्रः—(रथवेगमभिनीय) आयुष्मन्, एष ते
वाग्विषयीभूतः स वीरः ।

चन्द्रकेतुः—(विस्मृतिमभिनीय) आर्य, किं नामधेयं
आख्यातं आह्वायकैः ?

सुमन्त्रः—लव इति ।

चन्द्रकेतुः— ५४

भो भो लव महाबाहो, किमेभिः तव सैनिकैः ।

Wielding in their-
[plantain-like
[hands.
Elephants.

Disunited.

Slaughter.
Causing fever to
[the ears of the
[multitude of
[elephants.
By the collection
[of frightful trunks
[or skulls
[stalking about.
Single combat.
Actually begun
[(Lit-imminent)

Retreated.

Is within speaking-
[distance.

एषोहम्, एहि मामेव, तेजः तेजसि शाम्यतु ॥७॥

सुमन्त्रः—कुमार, पश्य, पश्य,

विनिवर्तित एष वीरपोतः
पृतनानिर्मथनात् त्वयोपहूतः ।
स्तनयित्नु-रवाद् इभावलीनां
अवमर्दाद् इव दृप्तसिंहशावः ॥८॥

(ततः प्रविशति धीरोद्धतपराक्रमो लवः) ६२

लवः—साधु, राजपुत्र, साधु। सत्यम्, ऐक्ष्वाकः खलु असि। तद् अहं परागत एवास्मि।

(नेपथ्ये महान् कलकलः)

लवः—(सावष्टम्भं परावृत्य) कथमिदानीं भग्ना अपि प्रतिनिवृत्य युद्धाभिसारिणः पर्यवष्टम्भयन्ति मां चमूपतयः? धिग् जाल्मान्! ६८

अयं शैलाघात-क्षुभित-वडवा-वक्त्रहुतभुक्-
प्रचण्ड- क्रोधार्चिर्निचय-कवलत्वं व्रजतु मे
समन्तादुत्सर्पन् घनतुमुलसेना-[°हेला-] कलकलः
पयोराशेरोघः प्रलयपवनास्फालित इव ॥९॥

(सवेगं परिक्रामति)

चन्द्रकेतुः—भो भोः, कुमार, ७४

अत्यद्भुताद् असि गुणातिशयात् प्रियो मे,
तस्मात् सखा त्वमसि, यन्मम तत् तवैव ।
तत् किं निजे परिजने कदनं करोषि ?
नन्वेष दर्पनिकषः तव चन्द्रकेतुः ॥१०॥

लवः—(सहर्षसंभ्रमं परावृत्य) अहो, महानुभावस्य प्रसन्नकर्कशा वीरवचनप्रयुक्तिः विकर्तन-कुल-कुमारस्य। तत् किमेभिः? एनमेव तावत् संभावयामि। (पुनः नेपथ्ये कलकलः) ८२

लवः—(सक्रोधनिर्वेदम्)—आः, कदर्थितः अहं

Let fire be cooled [by fire.

Challenged by you

Cloud.

A cub.

Here have I come.

Surround; besiege.

Fall of the [mountain.

Tossed up by the [wind at the dissolution of the [world.

Excellent and [wonderful merits.

Slaughter; havoc.

Touch-stone of your [military spirit.

The sun.

Despised.

एभिः **वीरसंवाद**-विघ्नकारिभिः पापैः । (इति तद-भिमुखं परिक्रामति)

चन्द्रकेतुः—आर्य, दृश्यतां, द्रष्टव्यमेतत् ।

दर्पेण कौतुकवता मयि बद्धलक्ष्यः ।
पश्चाद् बलैरनुसृतोयमुदीर्णधन्वा ।
द्वेधा समुद्धतमरुत्तरलस्य धत्ते
मेघस्य माघवतचापधरस्य लक्ष्मीम् ॥११॥

सुमन्त्रः—कुमार एव एनं द्रष्टुमपि जानाति । वयं तु केवलं **परवन्तो** विस्मयेन । ९२

चन्द्रकेतुः—भो भो राजानः ।

संख्यातीतैः द्विरदतुरगस्यन्दनस्थैः पदातौ
अत्रैकस्मिन् **कवचनिचितैः** नद्ध-[°मेध्य-] चर्मोत्तरीये ।
कालज्येष्ठैः अनिनव-वयः-काम्य-काये भवद्भिः
योयं बद्धः युधि **परिकरः** [°समभरः] तेन धिग् वो, धिगस्मान् ॥१२॥

लवः—(सोन्माथम्)—आः, कथम् ? अनुकम्पते नाम ? (विचिन्त्य) भवतु । **कालहरण**प्रतिषेधाय जृम्भकास्त्रेण तावत् सैन्यानि **संस्तम्भयामि** । (इति ध्यानं नाटयति) १०३

सुमन्त्रः—तत्किं ! अकस्माद् उल्लोलाः सैन्यघोषाः प्रशाम्यन्ति ?

लवः—पश्यामि एनं अधुना **प्रगल्भम्** ।

सुमन्त्रः—(ससंभ्रमम्) वत्स, मन्ये, कुमारकेण अनेन जृम्भकास्त्रं **आमन्त्रितम्** इति ।

चन्द्रकेतुः—अत्र कः संदेहः ? १०९

व्यतिकर इव भीमः तामसो वैद्युतश्च
प्रणिहितमपि चक्षुः ग्रस्तमुक्तं **हिनस्ति** ।

Heroic conversa-[tion.
Strung.
Tossed up in two [directions.
Overpowered.
Innumerable.
Clad in armour.
Elderly.
Have girt up your [loins
Loss of time.
Keep firm or fixed
Proud; bold,
Invoked.
Combination.
Baffles.

अथ लिखितमिवैतत् सैन्यमस्पन्दमास्ते
नियतमजितवीर्यं जृम्भते जृम्भकास्त्रम् ॥१३॥

आश्चर्यम् , आश्चर्यम् ।

पातालोदर-कुञ्ज-पुञ्जित-तमः-श्यामैः नभो जृम्भकैः
उत्तप्त-स्फुरद् आरकूट-कपिल-ज्योतिः ज्ज्वलद्दीप्तिभिः ।
कल्पाक्षेप-कठोर-भैरव- मरुद्-व्यस्तैः अभिस्तीर्यते
लीनाम्भोद-तडित्-कडार-कुहरैः विन्ध्याद्रिकूटैरिव १४

सुमन्त्रः—कुतः पुनः अस्य जृम्भकाणां आगमः स्यात् ?

चन्द्रकेतुः—भगवतः प्राचेतसाद् इति मन्यामहे ।

सुमन्त्रः—वत्स, नैतद् एवमस्त्रेषु [°नास्य व्यवहारः अस्त्रेषु] विशेषतः जृम्भकेषु । यतः

कृशाश्वतनया ह्येते, कृशाश्वात् कौशिकं गताः ।
अथ तत्संप्रदायेन रामभद्रे स्थिता इति ॥१५॥

चन्द्रकेतुः—अपरेपि प्रचीयमानसत्त्वप्रकाशाः स्वयं सर्वे मन्त्रदृशः पश्यन्ति ।

सुमन्त्रः—वत्स, सावधानो भव । परागतस्ते प्रतिवीरः ।

कुमारौ—(अन्योन्यं प्रति) अहो, प्रियदर्शनः कुमारः । (सस्नेहानुरागं निर्वर्ण्य)

यदृच्छासंवादः किमु, किमु गुणानामतिशयः
पुराणो वा जन्मान्तरनिनिबिडबद्धः परिचयः ।
निजो वा संबन्धः किमु विधिवशात् कोप्यविदितः
ममैतस्मिन् दृष्टे हृदयमवधानं रचयति ॥१६॥

सुमन्त्रः—भूयसा जीविनामेव धर्म एषः, यद् रसमयी कस्यचित् क्वचित् प्रीतिः, यत्र लौकिकानां उपचारः 'तारामैत्रकं' 'चक्षूरागः' इति । तद् अप्रतिसंख्येयं अनिबन्धनं प्रेमाणं आमनन्ति ।

अहेतुः पक्षपातो यः तस्य नास्ति प्रतिक्रिया ।

Motionless.
Is at work; is in [operation.
Accumulated.
Brass.
Thrown up.
Peaks.
Source.
He does not deal [with missiles.
Tradition.
Quality of goodness
Inspired sages.
Rival.
Pleasing to the [sight.
Accidental meet- [ing.
Personal relation- [ship.
Nature.
Without any canse
Cannot be remedied

स हि स्नेहात्मकः तन्तुः **अन्तर्भूतानि सीव्यति** ॥१७॥

कुमारौ—(अन्योन्यमुद्दिश्य)

एतस्मिन् मसृणित-राजपट्ट-कान्ते
मोक्तव्याः कथमिव **सायकाः** शरीरे ।
यत्प्राप्तौ मम **परिरम्भणा**भिलाषाद्
उन्मीलत्पुलक-कदम्बमङ्गमास्ते ॥१८॥

किं त्वाक्रान्तकठोरतेजसि **गतिः का नाम** शस्त्रं विना,
शस्त्रेणापि हि तेन किं, न विषयो जायेत यस्येदृशः ।
किं वक्ष्यत्ययमेव **युद्धविमुखं** मामुद्यतेप्यायुधे,
वीराणां **समयो** हि **दारुणरसः** स्नेहक्रमं बाधते ॥१९॥

सुमन्त्रः—(लवं निर्वर्ण्य सास्रमात्मगतम्) हृदय, **किमन्यथा परिप्लवसे** ? १५१

मनोरथस्य यद्बीजं तद् दैवेनादितो हृतम् ।
लतायां पूर्वलूनायां प्रसवस्य [प्रसूनस्य] उद्गमः कुतः ॥२०॥

चन्द्रकेतुः—अवतराम्यार्य सुमन्त्र, स्यन्दनात् ।

सुमन्त्रः—कस्य हेतोः ?

चन्द्रकेतुः—**एकतः** तावद् अयं वीरपुरुषः पूजितो भवति । अपि च खलु, आर्य, **क्षत्रधर्मः** परिपालितो भवति—न रथिनः पादचारं अभियुञ्जन्तीति शास्त्रविदः **परिभाषन्ते** । १६०

सुमन्त्रः—(स्वगतम्) आः, कष्टां दशां **अनुप्रपन्नोस्मि** ।

कथं न्याय्यं अनुष्ठानं मादृशः **प्रतिषेधतु** ।
कथं वा**भ्यनुजानातु** साहसैकरसां क्रियाम् ॥२१॥

चन्द्रकेतुः—यदा तातमिश्रा अपि पितुः प्रियसखं त्वां **अर्थसंशयेषु** पृच्छन्ति, तत् किमिति आर्यः विमृशति ? १६७

Sews together the [inmost elements.
A precious stone.
Arrows.
Embrace.
What help is [there ?
Reluctant to fight.
Stern code of [honor.
Why do you get [excited in a [strange way.
On the one hand.
Military code or [law.
Lay down.
Involved in.
Prohibit, forbid.
Permit, sanction.
Matters of doubt.

सुमन्त्रः—आयुष्मन्, एवं यथाधर्मं अभिमन्यसे ।
एष सांग्रामिको न्यायः, एष धर्मः सनातनः ।
इयं हि रघुसिंहानां वीरचारित्रपद्धतिः ॥२२॥
चन्द्रकेतुः—अप्रतिरूपं [°प्रतिरूपं] वचनं आर्यस्य ।
इतिहासं पुराणं च धर्मप्रवचनानि च ।
भवन्त एव जानन्ति रघूणां च कुलस्थितिम् ॥२३॥
सुमन्त्रः—(सस्नेहास्रं परिष्वज्य) १७४
जातस्य ते पितुरपीन्द्रजितो निहन्तुः
वत्सस्य, वत्स, कति नाम दिनान्यमूनि ।
तस्याप्यपत्यमनुतिष्ठति वीरधर्मं
दिष्ट्या गतं दशरथस्य कुलं प्रतिष्ठाम् ॥२४॥
चन्द्रकेतुः—(सकष्टम्)
अप्रतिष्ठे कुलज्येष्ठे, का प्रतिष्ठा कुलस्य नः ।
इति दुःखेन तप्यन्ते त्रयो नः पितरोऽपरे ॥२५॥
सुमन्त्रः—अहह ! हृदयमर्मदारणानि एव चन्द्रकेतोः वचनानि ! १८३
लवः—हन्त ! मिश्रीकृतः रसक्रमः वर्तते !
यथेन्दौ आनन्दं व्रजति समुपोढे कुमुदिनी
तथैवास्मिन् दृष्टिः मम, कलहकामः पुनरयम् ।
रणत्कार-क्रूरक्वणित-गुण-गुञ्जद्-गुरुधनु-
र्धृतप्रेमा बाहुः विकच-विकराल-व्रणमुखः
[विकरालोल्बणरसः] ॥२६॥
चन्द्र०—(अवतरणं निरूपयन्) आर्य, अयमसौ ऐक्ष्वाकः चन्द्रकेतुः अभिवादयते । १९१
सुमन्त्रः—अहितस्यैव पुनः पराभवाय महान् आदिवराहः कल्पताम् । अपि च,
देवस्त्वां सविता धिनोतु समरे गोत्रस्य यस्ते पिता,
त्वां मैत्रावरुणोऽभिनन्दतु गुरुः यस्ते गुरूणामपि ।

You think rightly.
Law of chivalry.
Heroic deeds.
Religious canons.
The ways of the [family of the रघुs
Few days indeed!
Laws of chivalry.
(1) Fame (2) [stability.
Without stability, [(as he has no [issue).
Mixed indeed, is [the process of [feelings in me!
Twanging.
With its love [fixed on &c.
Salutes.
Boar-incarntaion.
May protect (lit. [please.)

ऐन्द्रावैष्णवं आग्निमारुतं अथो **सौपर्णं** ओजोऽस्तु ते,
देयाद् एव च रामलक्ष्मणधनुर्ज्याघोषमन्त्रो
जयम् ॥२७॥

लवः—कुमार, अतीव नाम शोभसे रथस्थः एव।
कृतं कृतं अत्यादरेण । २००

चन्द्र०—तर्हि महाभागोपि अन्यं रथं अलंकरोतु ।

लवः—आर्य, प्रत्यारोपय रथोपरि राजपुत्रम् ।

सुमन्त्रः—त्वमपि **अनुरुद्ध्यस्व** वत्सस्य चन्द्रकेतोः वचनम् ।

लवः—को **विचारः** स्वेषु उपकरणेषु ? किं तु अरण्यसदो वयं **अनभ्यस्तरथचर्याः** । २०६

सुमन्त्रः—जानासि, वत्स, दर्पसौजन्ययोः यद् आचरितम् । यदि पुनः त्वां ईदृशं ऐक्ष्वाको राजा रामभद्रः पश्येत् तदा तस्य स्नेहेन हृदयं **अभिष्यन्देत** ।

लवः—आर्य, **सुजनः** स राजर्षिः श्रूयते (सलज्जमिव) २११

न खलु वयमप्येवंप्रायाः **क्रतुप्रतिघातिनः**,
[°यदि च वयमप्येवंप्रायाः क्रतुद्विषतां अरौ]
क इह न गुणैः तं राजानं जनो बहु मन्यते ।
तदपि खलु मे स व्याहारः तुरङ्गमरक्षिणां
विकृतिं अखिल-क्षत्राक्षेप-प्रचण्डतया**ऽकरोत्** ॥२८॥

चन्द्र—(सस्मितम्) किं नु भवतः तातप्रतापोत्कर्षेपि **अमर्षः** ! २१८

लवः—अस्तु इह अमर्षः मा भूद्वा । एतत् तु पृच्छामि । **दान्तं** हि राजानं राघवं अनुशुश्रुमः । स किल न **आत्मना दृप्यति** । नापि अस्य प्रजाः वा दृप्ताः जायन्ते । तत् किं मनुष्याः तस्य, राक्षसीं वाचं **उदीरयन्ति** ? २२३

Belonging to गरुड.
May grant success [or promise [victory.
No more of this [courtesy.
Follow; obey.
Hesitation.
Unaccustomed to [the drive in a [chariot.
Would be melted.
Good-natured.
I am not an enemy [to the sacrifice [(though I may [appear so)
Stirred my blood.
Indignation.
Self-restrained.
Is never proud of [himself.
Utter.

ऋषयो राक्षसीं आहुः वाचं उन्मत्तदृप्तयोः ।
सा योनिः सर्ववैराणां, सा हि लोकस्य निर्ऋतिः
[°निष्कृतिः] ॥२९॥

इति ह स्म तां निन्दन्ति । इतरां अभिष्टुवन्ति ।

कामान् दुग्धे, विप्रकर्षत्यलक्ष्मीं,
कीर्तिं सूते, दुष्कृतं या हिनस्ति ।
तां चाप्येतां मातरं मङ्गलानां
धेनुं धीराः सूनृतां वाचं आहुः ॥३०॥

सुमन्त्रः—परिपूतस्वभायोयं बत कुमारः प्राचेतसान्तेवासी । वदति अभिसंपन्नं आर्षेण संस्कारेण ।

लवः—यत् पुनः चन्द्रकेतो वदसि—किं नु भवतस्तातप्रतापोत्कर्षेप्यमर्षः इति—तत् पृच्छामि—किं व्यवस्थितविषयः क्षत्त्रधर्मः ? इति । २३६

सुमन्त्रः—नैव खलु जानासि देवं ऐक्ष्वाकम् । तद्विरम अतिप्रसङ्गात् ।

सैनिकानां प्रमाथेन सत्यं ओजायितं त्वया ।
जामदग्न्यस्य दमने नहि निर्बन्धं अर्हसि । [°नैवं
निर्वक्तुं अर्हसि ॥३१॥

लवः—(सहासम्) आर्य, जामदग्न्यस्य दमनः स राजा इति कोयमुच्चैर्वादः ? २४३

सिद्धं ह्येतद् वाचि वीर्यं द्विजानां
बाह्वोः वीर्यं यत् तु तत् क्षत्त्रियाणाम् ।
शस्त्रग्राही ब्राह्मणो जामदग्न्यः
तस्मिन् दान्ते का स्तुतिः तस्य राज्ञः ॥३२॥

चन्द्रकेतुः—(सोन्माथमिव) आर्य आर्य, कृतं उत्तरोत्तरेण । २४९

कोप्येष संप्रति नवः पुरुषावतारः
वीरो न यस्य भगवान् भृगुनन्दनोपि ।

Source of all kinds
[of enmity.

Yields all desires.
Sin.
The mother of all
[blessings.

Characterized by,
[or full of, sagely
[culture.
With its province
[or scope defined.
Overrudeness;
[impertinence.
With regard to
[the tamer of
[Parashurama.
Is it a great
[compliment?

If he was subdued.

Reply to an
[answer.
Paras'urāma.

पर्याप्तसप्तभुवनाभयदक्षिणानि
पुण्यानि तातचरितान्यपि यो न वेद ॥३३॥

लवः—को हि रघुपतेः चरितं महिमानं च न जानाति ? यदि नाम किंचिद् अस्ति, वक्तव्यम् । अथवा शान्तम् । २५६

वृद्धाः ते न विचारणीयचरिताः तिष्ठन्तु, किं वर्ण्यते ?
सुन्दस्त्रीमथनेपि अकुण्ठयशसो लोके महान्तो हि ते ।
यानि त्रीणि अपराङ्मुखान्यपि [°अकुतोमुखान्यपि °अकुतोभयान्यपि] पदानि आसन् खरायोधने,
यद्वा कौशलं इन्द्रसूनुनिधने, तत्राप्यभिज्ञो जनः ॥३४॥

चन्द्रकेतुः—आः तातापवादिन्, भिन्नमर्याद, अति हि नाम प्रगल्भसे ! २६३

लवः—अये, मय्येव भ्रुकुटीधरः संवृत्तः !

सुमन्त्रः—स्फुरितं अनयोः क्रोधेन । तथा हि—

चूडामण्डलबन्धनं तरलयति आकूतजो वेपथुः
किंचित् कोकनदच्छदस्य सदृशे नेत्रे स्वयं रज्यतः ।
धत्ते कान्तिं अकाण्डताण्डवितयोः भङ्गेन वक्त्रं भ्रुवोः
चन्द्रस्योत्कट-[°उद्भट-] लाञ्छनस्य कमलस्योद्भ्रान्त-
भृङ्गस्य च ॥३५॥

लवः—कुमार, कुमार, एहि एहि । विमर्दक्षमां भूमिं अवतरावः । [इति निष्क्रान्ताः सर्वे

अथ षष्ठोऽङ्कः ।

(ततः प्रविशति विमानेन उज्ज्वलं विद्याधरमिथुनम्)

विद्याधरः—अहो, नु खलु अनयोः विकर्तन-कुल-कुमारयोः अकाण्डकलहप्रचण्डयोः उद्द्योतित-क्षत्र-

Deeds giviong the [gift of security to [the seven worlds.

Fit to be questioned

With his fame un- [blunted even when [he killed Tâdakā. Wāli .

He is frowning [at me !

Tremor; shaking.

Similar to the petal [of a red lotus.

More prominent.

Encounter.

The sun.

Martial spirit.

लक्ष्मीकयोः अत्यद्भुतोद्भ्रान्तदेवासुराणि विक्रान्त-विलसितानि । तथाहि, प्रिये, पश्य पश्य— ५

रणत्करण-झंझणत्-[झणज्झणितकङ्कण] क्वणित-
किङ्किणीकं धनुः
ध्वनद्-गुरु-गुणाटनी-कृत-कराल-कोलाहलम् ।
वितत्य किरतोः शरान् अविरतं पुनः शूरयोः
विचित्रं अभिवर्तते भुवनभीमं आयोधनम् ॥१॥
जृम्भितं च विचित्राय मङ्गलाय द्वयोरपि
स्तनयित्नोरिवानन्द-दुन्दुभेः दुन्दुमायितम् ॥२॥

तत् प्रवर्त्यताम्, अनयोः प्रवीरयोः अनवरतं अविरलमिलित-विकच-कनक-कमल-कमनीय-संहतिः अमरतरु-तरुणमणिमुकुल-निकर-मकरन्द-सुन्दरः पुष्प-निपातः । १६

विद्याधरी—तत् किमिति पुरः आकाशं दुर्दर्शतरल-तडिच्छटा-कडारं अपरमिव झटिति संवृत्तम् ?

विद्याधरः—तत् किं नु खलु अद्य
त्वष्टृ-यन्त्र-भ्रमि-भ्रान्त-मार्ताण्ड-ज्योतिः उज्ज्वलः ।
पुटभेदो ललाटस्थ-नीललोहितचक्षुषः ॥३॥

आम्, ज्ञातम् । जातक्षोभेण चन्द्रकेतुना प्रयुक्तं अप्रतिरूपं आग्नेयं अस्त्रम्, यस्य अयं अग्निच्छटा-संपातः । संप्रति हि— २४

अवदग्ध कर्बुरित-केतुचामरैः
अपयातं एव हि विमानमण्डलैः ।
दहति ध्वजांशुक-पटावलीं इमां
नव-किंशुकद्युति सविभ्रमः शिखी
[दधति ध्वजाङ्कुशपटाञ्चलेष्विमाः
क्षणकुङ्कुमच्छुरणविभ्रमं शिखाः]॥४॥

आश्चर्यम् । प्रवृत्त एव अयं उच्चण्ड-वज्रखण्ड-अवस्फोट-

Heroic deeds;
[martial exploits.

Bells.

The twanging
[bowstring and
[the ends of the
[bow together.

Is gaining strength

Sound of the drum.

Collection

Flower-juice of the
[collection of the
[jewel-like buds &c

Tawny with the
[streaks of
[lightening.

Opening of the
[sockets of शिव*'s eye*

Fall of the sparks
[of fire.

Variegated.

Have retired.

Cloth of the banner

Fire.

Collection.

पटुः **अवस्फुलिङ्ग**-गुरुः उत्ताल-तुमुल-लेलिहान-उज्ज्वलज्-ज्वाला संभार-भैरवः भगवान् **उषर्बुधः** । प्रचण्डश्च अस्य सर्वतः संतापः [°**संपातः**] । तत् प्रियां **अंशुकेन** आच्छाद्य सुदूरं अपसरामि । (तथा करोति)

विद्याधरी—दिष्ट्या एतेन विमल-**मुक्ता-शैल**-शीतल-**स्निग्ध-मसृण-मांसलेन** नाथ-देह-स्पर्शेन आनन्द-मुकुलित-**घूर्णमान**-लोचनायाः अर्धोदितः एव
अन्तरितो मे संतापः ! ३९

विद्याधरः—अयि, किमत्र मया कृतम् ? अथवा—

न किञ्चिदपि कुर्वाणः सौख्यैः दुःखान्यपोहति ।
तत् तस्य किमपि द्रव्यं यो हि यस्य प्रियो जनः ॥५॥

विद्याधरी—कथं अविरल-विलोल-**घूर्णमान**- विद्युल्लता-विलास-मण्डितैः मत्तमयूर-कण्ठ-**श्यामलैः** अवस्तीर्यते नभोङ्गणं जलधरैः !

विद्याधरः—हन्त, कुमार-लव प्रयुक्त-**वारुणास्त्र**-प्रभावः खलु एषः । कथं अविरल-प्रयुक्त-वारिधारा-
संपातैः प्रशान्तमेव **पावकास्त्रम्** ! ४८

विद्याधरी—प्रियं मे । प्रियं मे ।

विद्याधरः—सर्वं **अतिमात्रं** दोषाय । यत् प्रलय-वातावलि-क्षोभ-**गंभीरगुलगुलायमानमेघ-मेदुर-अन्धकार-नीरन्ध्रनद्धं** इव एकवार-विश्वग्रसन-विकट-विकराल-कालमुखकन्दर-विवर्तमानं इव युगान्त-योगनिद्रा-निरुद्ध-सर्वद्वार-नारायणोदर-निविष्टमिव भूतजातं प्रवेपते [°विपद्यते] । साधु, चन्द्रकेतो साधु । स्थाने
वायव्यं अस्त्रं ईरितम् । यतः— ५६

विद्याकल्पेन मरुता मेघानां भूयसां अपि ।
ब्रह्मणीव विवर्तानां क्वापि **प्रविलयः** कृतः ॥६॥

विद्याधरी—नाथ, क इदानीं एषः ससंभ्रमोत्क्षिप्त-

Sparks.
Fire.
Fall.
By the garment.
Mountain of pearls
Smooth & intense
Rolling.
Obscured; put down
Rolling.
Dark-blue.
Neptunian missile.
Fire-missile; fire-lock.
Beyond limit,
Enveloped thickly in darkness thickened by deeply roaring clouds.
Aerial missile.
Dissolution.

कर-भ्रमितोत्तरीयाञ्चलः, दूरत एव प्रतिषिद्ध-युद्ध-व्यापारः एतयोः अन्तरे विमानवरं अवतारयति ?

विद्याधरः—(दृष्ट्वा) एष शम्बूकवधात् प्रतिनिवृत्तो रघुपतिः। ६३

शान्तं [° शब्दं] महापुरुष-संगदितं निशम्य
तद्गौरवात् समुपसंहृत-संप्रहारः ।
शान्तो लवः, प्रणत एव च चन्द्रकेतुः,
कल्याणं अस्तु सुत-संगमनेन राज्ञः ॥७॥

तद् इतस्तावद् एहि । [इति निष्क्रान्तौ

॥ इति शुद्धविष्कम्भकः ॥

(ततः प्रविशति रामः, लवः, प्रणतः चन्द्रकेतुश्च)

रामः—(पुष्पकाद् अवतरन्)

दिनकर-कुल-चन्द्र चन्द्रकेतो,
सरभसं एहि, दृढं परिष्वजस्व ।
तुहिन-शकल-शीतलैः तवाङ्गैः
शमं उपयातु ममापि चित्तदाहः ॥८॥

चन्द्रकेतुः—अभिवादये ।

रामः—(उत्थाय सस्नेहास्रं परिष्वज्य) अपि अनामयं [° कुशलं] नूतन-दिव्यास्त्रायोधनस्य तव ?

चन्द्रकेतुः—कुशलं अत्यद्भुतक्रियस्य प्रियदर्शनस्य लवस्य लाभाभ्युदयेन । तद् विज्ञापयामि—मामिव, विशेषेण वा मत्तः, स्निग्धेन चक्षुषा पश्यतु अमुं वीरं अनरालसाहसं तातः ।

रामः—(लवं निरूप्य) दिष्ट्या, अतिगम्भीर-मधुरकल्याणाकृतिः अयं वयस्यः वत्सस्य ।

त्रातुं लोकान् इव परिणतः कायवान् अस्त्रवेदः
क्षात्रो धर्मः श्रित इव तनुं ब्रह्मकोशस्य गुप्त्यै ।
सामर्थ्यानां इव समुदयः, संचयो वा गुणानां

Skirts of garment.
Lets down.
Out of respect [for him.
Prosperity.
The sun.
Quickly.
Pieces or fragments of snow.
Does it fare well ?
By my good fortune in securing &c.
Straightforward.
Developed into a bodily being.
Original source.

आविर्भूय स्थित इव जगत्-पुण्यनिर्माण-राशिः ॥९॥

लवः—(स्वगतम्) अहो **पुण्यानुभावदर्शनः** अयं महापुरुषः !

आश्वास-स्नेह-भक्तीनां [आश्वास इव भक्तीनां]
एकं आयतनं महत् ।
प्रकृष्टस्येव धर्मस्य **प्रसादो** मूर्तिसुन्दरः [° मूर्ति-
संचरः] ॥१०॥

आश्चर्यम् !

विरोधो विश्रान्तः, प्रसरति रसः **निर्वृति-घनः**,
तद् **औद्धत्यं** क्वापि व्रजति, विनयः **प्रह्वयति** माम् ।
झटित्यस्मिन् दृष्टे किमपि [° किमिव; ° किमिति] **पर-
वान् अस्मि**, यदि वा
महार्घः तीर्थानामिव हि महतां कोऽप्य**तिशयः** ॥११॥

रामः—तत् किं अयं **एकपद** एव मे दुःखविश्रामं ददाति **उपस्नेहयति** च कुतोपि निमित्ताद् **अन्तरात्मानम्** ! अथवा स्नेहश्च निमित्त-सव्यपेक्षः इति **विप्रतिषिद्धं** एतत्—

व्यतिषजति पदार्थान् आन्तरः कोपि हेतुः,
न खलु **बहिरुपाधीन्** प्रीतयः संश्रयन्ते ।
विकसति हि पतङ्गस्योदये पुण्डरीकं
द्रवति च **हिमरश्मौ** उद्गते चन्द्रकान्तः ॥१२॥

लवः—चन्द्रकेतो, क एते ?

चन्द्रकेतुः—प्रियवयस्य, ननु तातपादाः ।

लवः—ममापि तर्हि **धर्मतः** तथैव; यतः 'प्रियवयस्य' इति भवता उक्तम् । किंतु चत्वारः किल भवतां एवं**व्यपदेश**-भागिनः तत्रभवन्तः रामायणकथा-पुरुषाः । तद् विशेषं ब्रूहि ।

चन्द्रकेतुः—ननु, ज्येष्ठतातपादाः इत्यवेहि ।

Collection.
Holy majesty.
(1) Confidence [(2) solace.
Serenity.
Full of joy.
Subdues, humbles.
I am not master [of myself.
Excellence;
Suddenly.
Moves my inner [soul.
Contradictory.
Binds together.
External circum- [stances.
The moon.
By law.
Designation, title.

लवः—(सोल्लासम्) कथं रघुनाथ एव ! **दिष्ट्या सुप्रभातं** अद्य यद् अयं देवः दृष्टः । (सविनय-कौतुकं निर्वर्ण्य) तात, प्राचेतसान्तेवासी लवः अभिवादयते ।

रामः—आयुष्मन्, एहि एहि । (इति सस्नेहं आलिङ्ग्य) अयि वत्स, कृतं कृतं अतिविनयेन । अनेकवारं **अपरिश्लथं** परिष्वजस्व माम् ।

परिणत-कठोर-**पुष्कर-गर्भच्छद**-पीन-मसृण—
-सुकुमारः ।
नन्दयति **चन्द्र-चन्दन-निष्यन्द-जडः** तव स्पर्शः ॥ १३ ॥

लवः—(स्वगतम्) ईदृशः मां प्रति अमीषां अकारणस्नेहः । मया पुनः एभ्य एव द्रोग्धुं अज्ञेन **आयुधपरिग्रहः कृतः** । (प्रकाशम्) मृष्यन्तां तु इदानीं लवस्य **बालिशतां** तातपादाः ।

रामः—किमपराद्धं वत्सेन ?

चन्द्रकेतु—अश्वानुयात्रिकेभ्यः तातप्रतापाविष्करणं उपश्रुत्य **वीरायितं** अनेन ।

रामः—ननु अयं अलङ्कारः क्षत्रियस्य ।

न तेजः तेजस्वी प्रसृतमपरेषां **विषहते** [°प्रसहते]
स तस्य **स्वो भावः** प्रकृतिनियतत्वाद् अकृतकः ।
मयूखैः अश्रान्तं तपति यदि देवो दिनकरः
किमाग्नेयो ग्रावा **निकृत इव** तेजांसि वमति ॥ १४ ॥

चन्द्रकेतुः—**अमर्षोऽपि** अस्यैव शोभते महावीरस्य । पश्यन्तु हि तातपादाः—प्रियवयस्यनियुक्तेन जृम्भकास्त्रेण **विक्रम्य** स्तम्भितानि सर्वसैन्यानि ।

रामः—(सविस्मयखेदं निर्वर्ण्य; स्वगतम्) अहो, वत्सस्य ईदृशः प्रभावः ! (प्रकाशम्) वत्स, **संह्रियतां** अस्त्रम् । त्वमपि, चन्द्रकेतो, निर्व्यापारतया **विल-**

Luckily the day has dawned well to-day.
Closely.
Inner-most petals of a ripe lotus.
Cool like sandal-juice.
I took up arms.
Childishness.
He acted like a warrior.
Brooks; bears.
Genuine character.
As if insulted.
Intolerance.
Discharged.
Withhold.
(I.) Bewildered

क्षितानि सान्त्वय बलानि ।

लवः—यथा आज्ञापयति तातः । (इति प्रणिधानं नाटयति)

चन्द्रकेतुः—यथा आदिष्टम् । (इति निष्क्रान्तः)

लवः—तात, प्रशान्तं अस्त्रम् ।

रामः—वत्स, सरहस्य-प्रयोग-संहाराणि अस्त्राणि आम्नायवन्ति ।

ब्रह्मादयो ब्रह्महिताय तप्त्वा
परःसहस्राः शरदः तपांसि ।
एतान्यदर्शन् गुरवः पुराणाः
स्वान्येव तेजांसि तपोमयानि ॥१५॥

अथ एतां अस्त्रमन्त्रोपनिषदं [°एतन् मन्त्रपारायणोपनिषदं] भगवान् कृशाश्वः परःसहस्रसंवत्सरान्तेवासिने कौशिकाय प्रोवाच । स भगवान् मह्यं इति गुरुपूर्वानुक्रमः । कुमारस्य कुतः संप्रदायः इति पृच्छामि ।

लवः—स्वतःप्रकाशानि आवयोः अस्त्राणि ।

रामः—(विचिन्त्य) किं न संभाव्यते-प्रकृष्टपुण्योपादानकः कोपि महिमा स्यात् । द्विवचनं तु कथम् ?

लवः—भ्रातरौ आवां यमौ ।

रामः—स तर्हि द्वितीयः क्व ?

(नेपथ्ये)

दाण्डायन,

आयुष्मतः किल लवस्य नरेन्द्रसैन्यैः
आयोधनं ननु ? किमात्थ ! सखे तथेति !
अद्यास्तं एतु भुवनेषु च राजशब्दः [°अधिराजशब्दः]
क्षत्रस्य शस्त्रशिखिनः शमं अद्य यान्तु ॥१६॥

रामः—

अथ कोयं इन्द्रमणि-मेचक-च्छविः

[(2) Ashamed.
Meditation.
Learnt by traditional instruction
Mystical knowledge
Pupil.
Tradition.
Revealed themselves to us of their own accord.
Source.
Twins.
Fight; engagement.
Fires
Dark-blue.

ध्वनिनैव बद्धपुलकं करोति माम् ।
नव-नील-नीरधर-धीर-गर्जित-
क्षण-बद्धकुड्मल-कदम्ब-डम्बरम् ॥१७॥

लवः—अयं असौ मम ज्यायान् आर्यः कुशो नाम भरताश्रमात् प्रतिनिवृत्तः ।

रामः—(सकौतुकम्) तर्हि वत्स, इत एव एतं आह्वय आयुष्मन्तम् । १७८

लवः—यदाज्ञापयति (इति परिक्रामति)

(ततः प्रविशति कुशः)

कुशः—(साकूतहर्षधैर्यं धनुः आस्फालयन्)

दत्तेन्द्राभयदक्षिणैः भगवतः वैवस्वताद् आ मनोः,
दृप्तानां दमनाय [° दहनाय] दीपितनिज-
क्षत्रप्रतापाग्निभिः ।
आदित्यैः यदि विग्रहः नृपतिभिः, धन्यं ममैतत् ततः
[° वत्सस्य दिष्ट्या ततः]
दीप्तास्त्र-स्फुरद्-उग्रदीधिति-शिखा-नीराजितज्य-
धनुः ॥१८॥

(इति विकटं परिक्रामति)

रामः—कोपि अस्मिन् क्षत्रियपोतके पौरुषातिरेकः !

दृष्टिः तृणीकृत-जगत्त्रयसत्त्वसारा,
धीरोद्धता नमयतीव गतिः धरित्रीम् ।
कौमारकेपि गिरिवद् गुरुतां दधानः
वीरो रसः किमयं एति, उत, दर्प एव ॥१९॥

लवः—(उपसृत्य) जयति आर्यः । १९५

कुशः—नन्वायुष्मन्, किमियं वार्ता युद्धं युद्धमिति ?

लवः—यत्किंचिद् एतत् । आर्यस्तु दृप्तं भावं उत्सृज्य विनयेन वर्तताम् ।

कुशः—किमर्थम् ?

Thrilled.
Cloud.
Resemblance, [likeness.
Call.
(1) Wonder (2) [emotion.
Who kept ablaze [the fire of their [martial glory for [&c.
Illuminated.
Boy.
Setting at defiance
Brave yet haughty.
(1) Greatness [(2) dignity (3) [firmness.
Talk.
It's trifle.

लवः—यद् अत्र देवो रघुनन्दनः स्थितः । स च स्निह्यति आवयोः, **उत्कण्ठते** च युष्मत्संनिकर्षस्य ।

कुशः—(सतर्कम्) स रामायणकथानायकः **ब्रह्मकोषस्य** गोपायिता ? २०२

लवः—अथ किम् ?

कुशः—**आशंसनीय**-पुण्य-दर्शनः स महात्मा । किंतु स कथमस्माभिरुपगन्तव्यः इति **न संप्रधारयामि** ।

लवः—यथैव गुरुः तथा **उपसदनेन** [° उपचारेण] ।

कुशः—कथं हि नाम एतत् ?

लवः—**अत्युदात्तः** सुजनः चन्द्रकेतुः और्मिलेयः ‘ प्रियवयस्य ’ इति सख्येन **मां उपतिष्ठते** । तेन संबन्धेन **धर्मतस्तात** एव [° धर्मतात एव] अयं राजर्षिः ।

कुशः—संप्रति अवचनीयः राजन्येऽपि **प्रश्रयः** ।

(उभौ परिक्रामतः) २१४

लवः—पश्यत्वेनमार्यः महापुरुषं आकारानुभावगाम्भीर्य-संभाव्यमान-विविध**लोकोत्तर-सुचरितातिशयम्** ।

कुशः—(निर्वर्ण्य)—

अहो **प्रासादिकं** रूपं, अनुभावश्च पावनः ।
स्थाने रामायणकविः देवीं वाचं व्यवीवृतत्
[° अवीवृधत् ° अवीवृतत् ° व्यवीवृणत् ॥२०॥

(उपसृत्य) तात, प्राचेतसान्तेवासी कुशः **अभिवादयते** । २२२

रामः—एहि, एहि, आयुष्मन् ,

अमृताध्मात-जीमूत-स्निग्ध-[° सिंह-] **संहननस्य** ते ।
परिष्वङ्गाय वात्सल्याद् अयं **उत्कण्ठते** जनः ॥२१॥

(परिष्वज्य, स्वगतम्) तत् किमिति अयं दारकः—
[° तत् किम् ? अपत्यं अयं दारकः ?]

Is anxious for; [desires.
Treasure in the [shape of Brahma
Fit to be desired.
I do not know.
By approaching [&c.
Noble-minded.
Honours me.
By laws of courtesy
Humility; modesty.
Extra-ordinary [achievements.
Full of serenity.
It is quite proper [that &c.
Pays respects.
Body.
Is anxious.

अङ्गाद् अङ्गात् सृत इव निजो देहजः स्नेहसारः	Quintessence of
[° निजस्नेहजो देहसारः]	[my love.
प्रादुर्भूय स्थित इव बहिः चेतनाधातुः एकः[°एव]।	The very element
सान्द्रानन्द-क्षुभित-हृदयप्रस्रवेनेव सृष्टः	[of my life.
गात्रं श्लेषे यद् अमृतरस-स्रोतसा सिञ्चतीव [°गा-	
त्राश्लेषः स हि मम हिमश्च्योतं आशंसतीव] ॥२२॥	
लवः—ललाटंतपः तपति घर्मांशुः । तद् अत्र	The sun.
सालवृक्षच्छाये मुहूर्तं आसनपरिग्रहं करोतु तातः । २३२	
रामः—यद् अभिरुचितं वत्सस्य ।	Just as you desire.
(परिक्रम्य यथोचितं उपविशन्ति)	
रामः—(स्वगतम्) २३८	
अहो प्रश्रययोगेपि गति-स्थित्यासनादयः ।	Modesty.
साम्राज्यशंसिनो भावाः कुशस्य च लवस्य च ॥२३॥	Ways.
वपुरवियुतसिद्धा एव लक्ष्मीविलासाः	
प्रतिकल-कमनीयां कान्तिं उद्भेदयन्ति ।	
[° वपुः अविहितसिद्धाः एव लक्ष्मीविलासाः	Sports of beauty.
प्रतिकल-कमनीयं कान्तिमत् केतयन्ति]	Adorn.
अमलिनमिव चन्द्रं [° रत्नं] रश्मयः स्वे [° ते],	
यथा वा २४६	
विकसितं अरविन्दं बिन्दवो माकरन्दाः ॥२४॥	Drops of honey.
भूयिष्ठां च रघु-कुल-कुमार-च्छायां अनयोः पश्यामि ।	Shade of likeness.
कठोर-पारावत-कण्ठ-मेचकं	Full-grown pigeon
वपुः वृष-स्कन्ध-सुबन्धुरांसकम् [°सुबन्धुरांसयोः]।	Charming.
प्रसन्न-सिंह-स्तिमितं च वीक्षितं	Steady.
ध्वनिश्च माङ्गल्य-मृदङ्ग-मांसलः ॥२५॥	Full.
निपुणं निरूप्य) न केवलमस्मत्संवादिनी आकृतिः—	Resembling.
अपि जनकसुतायाः तच्च तच्चानुरूपं	Points of resem-
स्फुटं इह शिशुयुग्मे नैपुणोन्नेयं अस्ति ।	[blance in this

ननु पुनरिव तन् मे गोचरीभूतं अक्ष्णोः
अभिनव-शतपत्र-श्रीमद् आस्यं प्रियायाः॥२६॥
मुक्ताच्छ-[° शुक्लाच्छ-] दन्तच्छवि-दन्तुरेयं
सैवोष्ठमुद्रा, स च कर्णपाशः ।
नेत्रे पुनः यद्यपि रक्तनीले
तथापि सौभाग्यगुणः स एव ॥२७॥ २६१

(विचिन्त्य) तदेतत् प्राचेतसाध्युषितं अरण्यं यत्र किल देवी परित्यक्ता । इयं चानयोः आकृतिः, वयः,अनुभावश्च । यदपि स्वतःप्रकाशानि अस्त्राणि, इति तत्र विमृशामि—अपि खलु तत् चित्रदर्शन-प्रासङ्गिकं अस्त्राभ्यनुज्ञानं उद्भूतं स्यात् ? न ह्यसांप्रदायिकानि अस्त्राणि पूर्वेषामपि अनुशुश्रुम [° शुश्रुमः] । अयं च संप्लवमानं आत्मानं सुखातिशयः [° सम-प्रथमानसुखदुःखातिशयः] हृदयस्य मे विस्रम्भयते [° अयं विस्मय-संप्लवमान-सुखदुःखातिशयः हृदयस्य मे विप्रलम्भः] । यमौ इति च भूयिष्ठं आत्मसंवादः । जीवद्-द्व्यापत्यचिह्नो हि [° भूयिष्ठं च मया द्विधा प्रतिपन्नः] देव्या गर्भिणीभावः आसीत् । (सास्रम्)

परां कोटिं [° पुरा रूढे] स्नेहे परिचयविकासात् अधिगते [° उपचिते]
रहो विस्रब्धाया अपि सहज-लज्जा-जड-दृशः ।
मयैवादौ ज्ञातः करतल-परामर्श-कलया
द्विधा गर्भग्रन्थिः तदनु दिवसैः कैरपि तया ॥२८॥

(रुदित्वा) तत्किम् ? एतौ पृच्छामि केनचिदुपायेन ?

लवः—तात, किमेतत् ? २८१

बाष्पवर्षेण नीतं वः जगन्मङ्गलं आननम् ।
अवश्यायावसिक्तस्य पुण्डरीकस्य चारुताम् ॥२९॥

[part or in that [part.
Fresh lotus.
Clear like pearls.
Stamp of lips.
Red & blue.
Gracefulness.
Inhabited by.
Form.
Thus I can think [about that; thus I [can explain that.
Distracted soul.
Inspires or creates [confidence in.
Coincidence with [my own thoughts.
Owing to the [growth of famili- [arity.
By the gentle touch.
Besprinkled with

कुशः—अयि वत्स;

विना सीतादेव्या, **किमिव हि न दुःखं** रघुपतेः ?
प्रियानाशे कृत्स्नं किल जगद् अरण्यं हि भवति ।
स च स्नेहः तावान् , अयमपि वियोगो निरवधिः,
किमेवं त्वं पृच्छसि अनधिगत-रामायण इव ? ३०

रामः—(स्वगतम्) अये **तटस्थः आलापः** । कृतं प्रश्नेन । मुग्धहृदय, कोयं आकस्मिकः ते **पारिप्लवो विकारः** ? एवं **निर्भिन्न**-हृदयावेगः शिशु-जनेनापि अनुकम्पितोस्मि । भवतु तावद्, अन्तरयामि । (प्रकाशम्) वत्सौ, रामायणं रामायणं इति श्रूयते भगवतो **वाल्मीकेः सरस्वतीनिष्यन्दः** प्रशस्तिः आदित्यवंशस्य । तत् कौतूहलेन यत्किंचित् श्रोतुं इच्छामि ।

कुशः—स कृत्स्न एव संदर्भः अस्माभिः **आवृत्तः** । **स्मृतिप्रत्युपस्थितौ** तावदिमौ बालचरितस्यान्ते द्वौ श्लोकौ ।

रामः—उदीरयतं वत्सौ ।

कुशः—

प्रकृत्यैव प्रिया सीता रामस्यासीन् महात्मनः ।
प्रियभावः स तु तया स्वगुणैरेव वर्धितः ॥
[° प्रिया तु सीता रामस्य दाराः पितृकृताः इति ।
गुणैः रूपगुणैश्चापि प्रीतिः भूयोप्यवर्धत] ॥३१॥
तथैव रामः सीतायाः प्राणेभ्योपि प्रियोऽभवत् ।
हृदयं त्वेव जानाति **प्रीतियोगं परस्परम्** ॥३२॥

रामः—कष्टम् ! अतिदारुणः अयं **हृदयमर्मोद्घातः** । हा देवि, एवं किल एतद् आसीत् ! अहो, **निरन्वयविपर्यास**-विरस-वृत्तयः विप्रलम्भ-पर्यवसायिनः तापयन्ति **संसारवृतान्ताः** ।

क्व तावान् आनन्दः निरतिशय-**विस्रम्भ** बहुलः,
क्व वाऽन्योन्यप्रेम, क्व च नु गहनाः कौतुक-रसाः ।

[frost,
What is not [painful?
So great was the [affection.
Indifferent [is their talk!
Distracted emotion
Disclosed.
Outcome of the [genius of वाल्मीकि.
Studied.
Striking my [memory.
Affection.
Mutual love.
Blow to the vitals [of the heart.
Sudden changes.
Incidents of life.
Mutual confidence.

सुखे वा दुःखे वा क्व नु खलु तद् ऐक्यं हृदययोः
तथाप्येष प्राणः स्फुरति, न तु पापो विरमति ॥ ३३ ॥

भोः कष्टम् ! ३१४

प्रियागुण-सहस्राणां एकोन्मीलन-पेशलः [क्रमोन्मीलनतत्परः] ।
य एव दुःस्मरः कालः तमेव स्मारिता वयम् ॥ ३४ ॥

यदा किंचित् किंचित् कृतपदं अहोभिः कतिपयैः
तद् ईषद्विस्तारि स्तनमुकुलं आसीन् मृगदृशः ।
वयः-स्नेहाकूत-व्यतिकर-घनो यत्र मदनः
प्रगल्भव्यापारः स्फुरति हृदि, मुग्धश्च वपुषि ॥३५॥

लवः—अयं तु चित्रकूटवर्त्मनि मन्दाकिनी-विहारे [°मन्दाकिनी-चित्रकूट-वन-विहारे] सीतादेवीं उद्दिश्य रघुपतेः श्लोकः— ३२४

त्वदर्थमिव विन्यस्तः शिलापट्टोऽयं आयतः ।
यस्यायं अभितः पुष्पैः प्रवृष्ट इव केसरः ॥ ३६ ॥

रामः—(सलज्जास्मित-स्नेह-करुणम्)–अति हि नाम मुग्धः शिशुजनः, विशेषतस्तु अरण्यचरः । हा देवि, स्मरसि वा तस्य प्रदेशस्य तत्समय-विस्रम्भाति-प्रसङ्ग-साक्षिणः ? ३३०

श्रमाम्बु-शिशिरीभवत् प्रसृत-मन्द-मन्दाकिनी-
मरुत्-तरलितालकाकुल-ललाट-चन्द्र-द्युति ।
अकुङ्कुमकलङ्कितोज्ज्वलकपोलं उत्प्रेक्ष्यते,
निराभरण-सुन्दर-श्रवणपाश-मुग्धं [°सौम्यं] मुखम् ॥३७॥

(स्तम्भित इव स्थित्वा, सकरुणम्) अहो नु खलु भोः,

चिरं ध्यात्वा ध्यात्वा निहित इव निर्माय पुरतः
प्रवासेऽप्याश्वासं न खलु न करोति प्रियजनः ।
जगज्जीर्णारण्यं भवति च कलत्र-[°विकल्प-] व्युपरमे

Identity of hearts.

Charming.

Reminded.

That had begun [slightly to appear

Intensified by the [combination of [youth, love and [feeling.

Slab of stone.

The Bakula tree.

Innocent.

Covered over with [curls of hair set [in motion by the [breeze &c.

Set before after [contemplating [for a long time.

कुकूलानां राशौ तदनु हृदयं पच्यत इव ॥३८॥

(नेपथ्ये)

वसिष्ठः वाल्मीकिः दशरथमहिष्योऽथ जनकः
सहैवारुन्धत्या शिशुकलहं आकर्ण्य सभयाः ।
जराग्रस्तैः गात्रैः अथ खलु सुदूराश्रमतया
चिरेणागच्छन्ति, त्वरितमनसोपि श्रमजडाः ॥३९॥

रामः—कथं ? भगवती अरुन्धती, वसिष्ठः अम्बाश्च जनकश्च अत्रैव ? कथं खलु एते द्रष्टव्याः ? (सकरुणं विलोक्य) ' तातजनकोपि दैवाद् अत्रैवायातः ' इति वज्रेणेव ताडितोस्मि मन्दभाग्यः ।

संबन्ध-स्पृहणीयता-प्रमुदितैः जुष्टे [ज्येष्ठैः] वसिष्ठादिभिः
इष्ट्वाऽपत्यविवाहमङ्गल-महे तत् तातयोः संगतम् ।
पश्यन्नीदृशं ईदृशे [ईदृशः] पितृसखं वृत्ते महा-वैशसे
दीर्ये किं न सहस्रधाऽहम् ? अथवा रामेण किं
दुष्करम् ?॥ ४० ॥

(नेपथ्ये)

भो, भोः कष्टम् ! कष्टम् !
अनुभावमात्र-समवस्थित-श्रियं
सहसैव वीक्ष्य रघुनाथमीदृशम् ।
प्रथम-प्रमूढ-जनक-प्रबोधनाद्
[°प्रथम-प्रबुद्ध-जनक-प्रबोधिताः]
विधुराः प्रमोहं उपयान्ति मातरः ॥ ४१ ॥

रामः—हा तात, हा मातरः, हा जनक,
जनकानां रघूणां च यत् कृत्स्नं गोत्र-मङ्गलम् ।
तत्राप्यकरुणे पापे वृथा वः करुणा मयि ॥ ४२ ॥

यावत् संभावयामि । (इति उत्तिष्ठति)

कुशलवौ—इत इतस्तातः ।

[सकरुणं परिक्रम्य निष्क्रान्ताः सर्वे.

Fire made of [burning.char- [coal.

Overpowered.

Slow owing to [fatigue.

Unfortunate.

Interview;

Calamity.

Why am I not torn ?

Majestic appear [ance.

Helpless.

The sole blessing [of the families.

I shall go to [receive.

|| अथ सप्तमोऽङ्कः ||

(ततः प्रविशति लक्ष्मणः)

लक्ष्मणः—भो भोः, अद्य खलु, भगवता वाल्मीकिना स-ब्रह्म-क्षत्त्र-पौर-जानपदाः प्रजाः सहास्माभिः आहूय, कृत्स्न एव स-देवासुर-तिर्यङ्-निकायः सचराचरः भूतग्रामः स्वप्रभावेण संनिधापितः । आदिष्टश्च अहं आर्येण—' वत्स लक्ष्मण, भगवता वाल्मीकिना स्वकृतिं अप्सरोभिः प्रयुज्यमानां द्रष्टुं उपनियन्त्रिताः स्मः । तद् गङ्गातीरं आतोद्यस्थानं उपगम्य क्रियतां समाजसंनिवेशः ' इति । कृतश्च मर्त्यामर्त्यस्य भूतग्रामस्य समुचित-स्थानसंनिवेशो मया । अयं तु—

राज्याश्रम-निवासोऽपि प्राप्त-कष्ट-मुनिव्रतः ।
वाल्मीकि-गौरवाद् आर्यः इत एवाभिवर्तते ||१||

(ततः प्रविशति रामः)

रामः—वत्स लक्ष्मण, अपि स्थिता रङ्गप्राश्निकाः ?

लक्ष्मणः—अथ किम् ?

रामः—इमौ पुनः वत्सौ कुशलवौ कुमार-चन्द्रकेतु-समां प्रतिपत्तिं लम्भयितव्यौ ।

लक्ष्मणः—प्रभु-स्नेह-प्रत्ययात् तथैव कृतम् । इदं चास्तीर्णं राजासनम् । तद् उपविशतु आर्यः ।

लक्ष्मणः—प्रस्तूयताम् भोः ।

|| अथ नाटकान्तर्गतं नाटकम् ||

सूत्रधारः—(प्रविश्य) भो भोः, भगवान् भूतार्थवादी प्राचेतसः स-स्थावर-जङ्गमं जगद् आज्ञापयाति—यद् इदं अस्माभिः आर्षेण चक्षुषा समुद्वीक्ष्य पावनं वचनामृतं करुणाद्भुतरसं च किंचिद् उपनिबद्धं तत्र कार्यगौरवाद् [° काव्यगौरवाद्] अवधातव्यम् ' इति ।

रामः—एतदुक्तं भवति । साक्षात्कृत-धर्माणः मह-

Citizens & peasants.
Brought near.
Invited to witness.
Place of representation; theatre.
Assignment of the proper seats.
Out of respect for.
Spectators; audience.
Honour.
Knowledge.
The Royal seat.
Well; begin.
Speaker of truth.
With the eye of a seer.
Full of sentiments of sorrow & wonder.

र्पयः। तेषां अमृतंभराणि भगवतां **परोरजांसि** प्रज्ञानानि **न** क्वचिद् **व्याहन्यन्ते** इत्यनभिशङ्कनीयानीति ।

(नेपथ्ये)

हा आर्यपुत्र, हा कुमार लक्ष्मण, एकाकिनीं अशरणां **आसन्न-प्रसन्न-वेदनां** हताशां मां अरण्ये श्वापदाः अभिलषन्ति । हा, इदानीं मन्दभाग्या भागीरथ्यां आत्मानं निक्षिपामि । ३३

लक्ष्मणः—(आत्मगतम्) **कष्टं बत, अन्यदेव किमपि !**

सूत्रधारः—

विश्वंभरात्मजा देवी, राज्ञा त्यक्ता महावने ।
जातप्रसवं आत्मानं गङ्गादेव्यां विमुञ्चति ॥२॥

[इति निष्क्रान्तः

॥ इति प्रस्तावना ॥

रामः—(सावेगम्) देवि, देवि, लक्ष्मणं **अवेक्षस्व**।

लक्ष्मणः—आर्य, नाटकं इदम् । ४१

रामः—हा देवि, दण्डकारण्य- वास-प्रियसखि, एष ते रामाद् **दैवदुर्विपाकः** ।

लक्ष्मणः—आर्य, दृश्यतां तावत् **प्रबन्धार्थः** ।

रामः—एष सज्जोस्मि वज्रमयः ।

(ततः प्रविशति उत्सङ्गित-एकैक-दारकाभ्यां पृथिवी-गङ्गाभ्यां अवलम्बिता प्रमुग्धा सीता)

रामः—वत्स, **असंविज्ञातं अनिबन्धनं** अन्धतमसं इव प्रविशामि । धारय माम् । ४९

देव्यौ—

समाश्वसिहि, कल्याणि, दिष्ट्या वैदेहि वर्धसे ।
अन्तर्जले प्रसूतासि रघु-वंश-**धरौ** सुतौ ॥३॥

Free from sin.
Are never contra- dicted.
Pains of labour.
Alas! this is something quite unexpected.
Wait for.
Ill-luck; fate.
Incidents of the play.
(1) Sudden (2) Having no cause.
Summon courage.
Stakes; perpetua-

सीता—(समाश्वस्य) दिष्ट्या दारकौ प्रसूतास्मि ! हा आर्यपुत्र !

लक्ष्मणः—(पादयोः निपत्य) आर्य, आर्य, दिष्ट्या वर्धामहे । कल्याण-प्ररोहो रघुवंशः ! (विलोक्य) हा कथं, क्षुभित-बाष्पोत्पीड-निर्भरः प्रमुग्ध एव आर्यः । (वीजयति) ५८

देव्यो—वत्से, समाश्वसिहि ।

सीता—(समाश्वस्य) भगवत्यौ, के युवाम् ? मां मुञ्चतम् ।

पृथिवी—इयं ते श्वशुरकुलदेवता भागीरथी

सीता—भगवति, नमस्ते नमस्ते ।

भागीरथी—चारित्रोचितां कल्याणसंपदमधिगच्छ ।

लक्ष्मणः—अनुगृहीताः स्मः । ६५

भागीरथी—इयं ते जननी विश्वंभरा ।

सीता—हा अम्ब, ईदृशी अहं त्वया दृष्टा !

पृथिवी—एहि पुत्रि, वत्से सीते,

(उभौ आलिङ्ग्य मूर्च्छतः)

लक्ष्मणः—(सहर्षम्) कथम् ? आर्या गंगापृथिवीभ्यां अभ्युपपन्ना ?

रामः—दिष्ट्या खलु एतत् । करुणतरं [° करुणोत्तरं] वर्तते । ७२

भागीरथी—अत्रभवती विश्वंभरापि नाम व्यथते इति जितं अपत्य-स्नेहेन ! यद्वा, सर्वसाधारणो हि एषः मनसो मूढग्रन्थिः [° मानसो मोहग्रन्थिः] आन्तरः चेतनावतां उपप्लवः संसारतन्तुः [° अन्तश्चरः अनुपप्लवः संसारतन्तुः] । सखि भूतधात्रि, वत्से वैदेहि, समाश्वसिहि, समाश्वसिहि । ७९

पृथिवी—(आश्वस्य) देवि, सीतां प्रसूय कथं

[tors.

Offshoots; scions.

Flow of tears.

Befitting your [noble character.

Supported.

Is afflicted.

Triumphant indeed [is filial affection !

आश्वसिमि ?

एकः [सोढः] चिरं राक्षस-मध्य- वासः,
त्यागो द्वितीयस्तु सुदुःसहोऽस्याः ।

भागीरथी—

को नाम **पाकाभिमुखस्य** जन्तुः [° जन्तोः]
द्वाराणि दैवस्य **पिधातुं** ईष्टे ॥४॥

पृथिवी—भगवति, भागीरथि, **युक्तं** एतत्सर्वं वो रामभद्रस्य ? ८८

न प्रमाणीकृतः पाणिः बाल्ये बालेन **पीडितः** ।
नाहं, न जनकः, नाग्निः, **नानुवृत्तिः** [° न तु
वृत्तिः,] न संततिः ॥५॥

सीता—हा, आर्यपुत्र, स्मारितास्मि [° स्मरासि ?] ।

पृथिवी—आः, **कः तव आर्यपुत्रः** ?

सीता—(सलज्जास्मम्) यथा अम्बा भणाति ।

रामः—अम्ब पृथिवि, ईदृशोस्मि । ९५

भागीरथी—भगवति, वसुन्धरे, **शरीरं** असि संसारस्य । तत् किम् ? असंविदाना इव जामात्रे कुप्यसि ?

घोरं लोके विततं **अयशः**, या च वह्नौ विशुद्धिः
लङ्काद्वीपे, कथमिव जनः तां इह **श्रद्दधातु** ?
इक्ष्वाकूणां कुलधनं इदं–यत् **समाराधनीयः**
कृत्स्नो लोकः–तद् इह **विषमे** [° तद् अति-
गहनं,] किं स वत्सः करोतु ? ॥६॥

लक्ष्मणः—**अव्याहतान्तःप्रकाशाः** हि देवताः सत्त्वेषु । १०४

भगीरथी—तथापि एष ते अञ्जलिः ।

रामः—अम्ब, **अनुवृत्तः** त्वया भगीरथकुले प्रसादः ।

पृथिवि—देवि नित्यं प्रसन्नास्मि वः । किं तु **आपात-दुःसह**-स्नेहावेगेन एवं ब्रवीमि । न पुनः न जानामि

Fruition; ripening.
To close.
Was this right ?
Seized; pressed.
Devotedness.
What is that [husband to you ?
Prop; support; body
Gross infamy.
Believe.
To be humoured.
Difficult task.
With unimpeded [insight.
Has been continued
Unbearable at the [beginning.

सीतास्नेहं रामभद्रस्य ।

दह्यमानेन मनसा, दैवाद् वत्सां विहाय सः ।
लोकोत्तरेण सत्त्वेन प्रजापुण्यैश्च जीवति ॥७॥

रामः—सकरुणाः हि गुरवः गर्भरूपेषु ।

सीताः—(रुदती कृताञ्जलिः) नयतु मां आत्मनः अङ्गेषु विलयं अम्बा । ११४

रामः—किं अन्यद् ब्रवीतु ?

भागीरथी—शान्तम् ! अविलीना वत्से, संवत्सरसहस्राणि भूयाः ।

पृथिवी—वत्से, अवेक्षणीयौ ते पुत्रौ ।

सीता—किम् एताभ्यां अनाथाभ्याम् ?

रामः—हृदय, वज्रमसि ।

भागीरथी—कथं ? वत्सौ सनाथौ अपि अनाथौ ?
[° कथं ? त्वं सनाथा अपि अनाथा ?]

सीता—कीदृशं मे अभाग्यायाः सनाथत्वम् ?

देव्यौ— १२४

जगन्मङ्गलं आत्मानं कथं त्वं अवमन्यसे ?
आवयोरपि यत्संगात् पवित्रत्वं प्रकृष्यते ॥८॥

लक्ष्मणः—आर्य श्रूयताम्—

रामः—श्रृणोतु लोकः ।

(नेपथ्ये कलकलः)

रामः—अद्भुततरं किमपि ! १३०

सीता—किमित्याबद्धकलकलं प्रज्वलितमन्तरिक्षम् ?

देव्यौ—ज्ञातम् ।

कृशाश्वः, कौशिकः, रामः, इति येषां गुरुक्रमः ।
प्रादुर्भवन्ति तान्येव शस्त्राणि सह जृम्भकैः ॥९॥

(नेपथ्ये)

देवि, सीते, नमस्तेऽस्तु, गतिः नः पुत्रकौ हि ते ।

Goodness firmness (सत्त्वेन)
With respect to [their children. (गर्भरूपेषु)
Resolve me into. (विलयं)
Sound; undissolved (अविलीना)
To be looked after. (अवेक्षणीयौ)
Forlorn. (अनाथाभ्याम्)
Disregard. (अवमन्यसे)
Is heightened. (प्रकृष्यते)
Is ablaze. (प्रज्वलितम्)
Order of teachers. (गुरुक्रमः)
Refuge; resort. (गतिः)

आलेख्यदर्शनाद् एव ययोः दाता रघूद्वहः ॥१०॥

सीता—दिष्ट्या अस्त्रदेवताः एताः । हा, आर्यपुत्र, अद्यापि ते प्रसादाः प्रतिस्फुरन्ति ! १३९

लक्ष्मणः—उक्तमासीद् आर्येण—' सर्वथा एतानि स्वत्प्रसूतिं उपस्थास्यन्ति ' इति ।

देव्यौ—

नमो वः परमास्त्रेभ्यः, धन्याः स्मः वः परिग्रहात् ।
काले ध्यातैः उपस्थेयं वत्सयोः, भद्रं अस्तु वः ॥११॥

रामः—

क्षुभिताः कां अपि दशां कुर्वन्ति मम संप्रति ।
विस्मयानन्दसंदर्भजर्जराः करुणोर्मयः ॥१२॥

देव्यौ—मोदस्व, वत्से, मोदस्व । रामभद्रतुल्यौ ते पुत्रकौ इदानीं संवृत्तौ । १४९

सीता—भगवत्यौ, कः एतयोः क्षत्रियोचितविधिं कारयिष्यति ?

रामः—

एषा वसिष्ठगुप्तानां रघूणां वंशनन्दिनी ।
कष्टं ! सीतापि सुतयोः संस्कर्तारं न विन्दति ॥१३॥

भागीरथी—भद्रे, किं तव अनया चिन्तया ? एतौ हि वत्सौ स्तन्यत्यागात् परेण भगवतः वाल्मीकेः अर्पयिष्यामि । स एतयोः क्षात्रकृत्यं करिष्यति ।

यथा वसिष्ठाङ्गिरसौ, ऋषिः प्राचेतसः तथा ।
जनकानां रघूणां च वंशयोरुभयोर्गुरुः ॥१४॥

रामः—सुविचिन्तितं भगवत्या । १६०

लक्ष्मणः—आर्य, सत्यं विज्ञापयामि तैस्तैः उपायैः इमौ वत्सौ कुशलवौ उत्प्रेक्षे ।

एतौ हि जन्मसिद्धास्त्रौ, प्राप्तप्राचेतसौ उभौ ।
अर्पतुल्याकृती वीरौ, वयसा द्वादशाब्दकौ

Favours.

Supreme missiles
You should attend
[upon.

Billows of grief.

Rituals fit for
[Kshatriyas.

Purifier.

After they give up
[sucking..

Circumstances;
[signs.

[° द्वादशाब्दिकौ] ॥१५॥

रामः—वत्सौ इत्येव अहं परिप्लुवमानहृदयः प्रमुग्धः अस्मि । १६७

पृथिवी—एहि वत्से, पवित्रीकुरु रसातलम् ।

रामः—हा प्रिये, लोकान्तरं गतासि ।

सीता—नयतु मां आत्मनः अङ्गेषु विलयं अम्बा । न सहिष्ये ईदृशं जीवलोक-परिभवं [°परिवर्तं] अनुभवितुम् ।

रामः—किं उत्तरं स्यात् ? १७३

पृथिवी—मन्नियोगतः स्तन्यत्यागं यावत् पुत्रयोः अवेक्षस्व । परेण तु यथा रोचिष्यते तथा करिष्यामि ।

भागीरथी—एवं तावत् ।

[इति निष्क्रान्ते देव्यौ सीता च.

॥ इति नाटकान्तर्गतं नाटकम् ॥

रामः—कथं विलय एव वैदेह्याः संपन्नः ! हा देवि, दण्डकारण्यवास-प्रियसखि, हा चारित्रदेवते, लोकान्तरं पर्यवसितासि । (इति मूर्च्छति) १८०

लक्ष्मणः—भगवन् वाल्मीके, परित्रायस्व, परित्रायस्व । एष ते काव्यार्थः ?

(नेपथ्ये)

अपनीयतां आतोद्यम् । भो, भोः सजङ्गमस्थावराः प्राणभृतः मर्त्यामर्त्याः, पश्यत इदानीं भगवता वाल्मीकिना अभ्यनुज्ञातं पवित्रं आश्चर्यम् । १८६

लक्ष्मणः—(विलोक्य)

मन्थाद् इव क्षुभ्यति गाङ्गं अम्भः,
व्याप्तं च देवर्षिभिः अन्तरिक्षम् ।
आश्चर्यम्, आर्या सह देवताभ्यां
गङ्गामहीभ्यां सलिलाद् उदेति ॥ १६ ॥

With my heart [dancing or [leaping.

Vicissitudes.

What else can she [say in reply ?

Disappeararnce.

Outcome of your [composition.

Musical instru- [ments.

Holy miracle.

Water.

Crowded with.

Emerges.

(नेपथ्ये)

अरुन्धति, जगद्वन्द्ये, गङ्गापृथ्व्यौ जुषस्व नौ ।
अर्पितेयं तवावाभ्यां सीता पुण्यव्रता वधूः ॥ १७ ॥

लक्ष्मणः—अहो, आश्चर्यम्, आश्चर्यम् । आर्य, पश्य पश्य । कष्टम् ! अद्यापि नोच्छ्वसिति आर्यः !

(ततः प्रविशति अरुन्धती सीता च) १९६

अरुन्धती—

त्वरस्व वत्से वैदेहि, मुञ्च शालीनशीलताम् ।
एहि, जीवय मे वत्सं सौम्यस्पर्शेन पाणिना ॥ १८ ॥

सीता—(ससंभ्रमं स्पृशन्ती) समाश्वसितु, समाश्वसितु, आर्यपुत्रः । सहर्षाद्भुतम् । कथं देवी जानकी ! (सलज्जम्) अये, कथम् ! अम्बा अरुन्धती ! कथम् ! सर्वे ऋष्यशृङ्गशान्तादयः अस्मद्गुरवः ! २०३

अरुन्धती—वत्स, एषा भागीरथी रघु-कुलदेवता देवी गङ्गा सुप्रसन्ना ।

(नेपथ्ये)

जगत्पते, रामचन्द्र, स्मर्यतां आलेख्यदर्शने मां प्रति आत्मनः वचनम्—' सा त्वं अम्ब स्नुषायां अरुन्धतीव सीतायां शिवानुध्यानपरा भव ' इति । तद् अनृणाऽस्मि ।

अरुन्धती—इयं ते श्वश्रूः भगवती वसुंधरा । २१०

(पुनः नेपथ्ये)

उक्तमासीद् आयुष्मता वत्सायाः परित्यागे—'भगवति वसुंधरे, श्लाघ्यां दुहितरं अवेक्षस्व जानकीम् ' इति । तद् अधुना कृतवचनाऽस्मि प्रभोः वत्सस्य ।

अरुन्धती—भो भोः, पौरजानपदाः, इयं अधुना भगवतीभ्यां वसुंधराजाह्नवीभ्यां एवं प्रशस्यमाना, मम अरुन्धत्याः समर्पिता, पूर्वं च भगवता वैश्वानरेण निर्णीत-पुण्यचारित्रा, सब्रह्मकैश्च देवैः स्तुता [संस्तुता]

Favor us.

Bashful disposition

Gentle to the touch.

Well-pleased.

I have defrayed or [discharged my [debt.

Take care

I have acted up [to the words [of my child.

Praised.

Determined.

सावित्रकुलवधूः देवयजनसंभवा सीता देवी परिगृह्यताम्
इति कथमिह भवन्तः मन्यन्ते ? २२०

लक्ष्मणः—आर्य, एवं अम्बया [°आर्यया] अरुन्धत्या निर्भर्त्सिताः पौरजानपदाः, कृत्स्नश्च भूतग्रामः आर्यां नमस्कुर्वन्ति । लोकपालाः सप्तर्षयश्च पुष्पवृष्टिभिः उपतिष्ठन्ते ।

अरुन्धती—जगत्पते, रामचन्द्र,
नियोजय यथाधर्मं प्रियां त्वं धर्मचारिणीम् ।
हिरण्मय्याः प्रतिकृतेः पुण्यां प्रकृतिं अध्वरे १९

सीता—(स्वगतम्) अपि जानाति आर्यपुत्रः सीतायाः दुःखं परिमार्ष्टुम् ? २२९

रामः—यथा भगवती आदिशति ।

लक्ष्मणः—कृतार्थोऽस्मि ।

सीता—प्रत्युज्जीवितास्मि ।

लक्ष्मणः—आर्ये, एष निर्लज्जः लक्ष्मणः प्रणमति ।

सीता—ईदृशस्त्वं [वत्ससदृशः त्वं] चिरं जीव ।

अरुन्धती—भगवन् वाल्मीके, उपनय इदानीं सीतागर्भसंभवौ रामभद्रस्य कुशलवौ । [इति निष्क्रान्ता

रामलक्ष्मणौ—दिष्ट्या तथैव एतत् । २३७

सीता—क्व तौ पुत्रकौ मम ?

(ततः प्रविशति वाल्मीकिः, कुशलवौ च)

वाल्मीकिः—वत्सौ कुशलवौ, एष वां रघुपतिः पिता, एष लक्ष्मणः कनिष्ठतातः, एषा सीता जननी, एष राजर्षिः जनकः मातामहः । २४२

सीता—(सहर्षकरुणाद्भुतं विलोक्य) कथम् ! तातः !

कुशलवौ—हा तात ! हा अम्ब ! हा मातामह !

रामलक्ष्मणौ—(सहर्षमालिङ्ग्य) ननु वत्सौ, पुण्यैः प्राप्तौ स्थः ।

What do you think of this.

Reproved; reprimanded.

The holy original of the golden image.

Introduce; present.

सीता—एहि जात कुश, एहि जात लव, चिरस्य मां परिष्वजेथां लोकान्तराद् आगतां [लोकान्तरगतां *or* ° जन्मान्तरगतां] जननीम् ।

कुशलवौ—(तथा कृत्वा) धन्यौ स्वः ।

सीता—भगवन्, एषाऽहं प्रणमामि ।

वाल्मीकिः—ईदृश्येव चिरं भूयाः ।

सीता—अम्महे ! तातः, कुलगुरुः, आर्याजनः, सभर्तृका आर्या शान्तादेवी, सलक्ष्मणाः सुप्रसन्नाः आर्यपुत्रचरणाः, समं कुशलवौ अपि दृश्यन्ते । तन्निर्भराऽस्मि आनन्देन ।

(नेपथ्ये कलकलः)

वाल्मीकि—(उत्थाय, अवलोक्य च) उत्खातलवणो मधुरेश्वरः प्राप्तः ।

लक्ष्मणः—सानुषङ्गाणि कल्याणानि ।

रामः—सर्वं इदं अनुभवन्नपि न प्रत्येमि ।

यद्वा—प्रकृतिः इयं अभ्युदयानाम् ।

वाल्मीकिः—रामभद्र, उच्यताम्—किं ते भूयः प्रियं उपकरोमि [°उपहरामि] ?

रामः—अतःपरमपि प्रियं अस्ति ? तथापि इदं अस्तु भरतवाक्यम्—

पाप्मभ्यश्च [°पापेभ्यश्च] पुनाति, वर्धयति च [श्रेयांसि सेयं कथा
माङ्गल्या च मनोहरा च जगतो मातेव गङ्गेव च ।
तामेनां परिभावयन्तु अभिनयैः विन्यस्तरूपां बुधाः
शब्दब्रह्मविदः कवेः परिणतप्रज्ञस्य [परिणतां प्राज्ञस्य] वाणीं इमाम् ॥२०॥

[इति निष्क्रान्ताः सर्वे

॥ समाप्तं नाटकमिदम् ॥

Embrace.
Blessed.
Full of.
Eradicated; destroyed.
I do not believe.
Nature.
Good.
From the sins.
Think upon.
Possessed of a highly developed genius.

ADDITIONAL NOTES.

ACT I

14 धूमकेतु (1) Lit. A comet that forebodes evil. Here **Râma** is regarded as a comet foreboding evil to the house of Râva*n*a. This meaning is not suitable, since Râma is not a mere portent, but has actually killed Râva*n*a. (2) 'Destructive fire to the house of Râva*n*a,' is a more satisfactory meaning.

19 सभाजनोपस्थायिनः Present for congratulating Râma. [v. l.] समाजोपस्था० arrived for joining the assembly.

40 सर्वथा व्यवहर्तव्यं. सर्वथा=सर्वप्रकारैः One should act in any way one likes. [v. l.] सर्वथा व्यवहर्तव्ये In an affair which must be done at any cost.

60 प्रत्यवायैः संकटा (1) Difficult on account of the sins accruing from the non-performance of duty. (2) Full of, or, crowded with obstacles. The first meaning is better.

96 यद्येषा कथयति—If at all she gives expression to her thoughts. She is so modest that she cannot freely speak her longings. [v. l.] यद्यदेषा कथयति Everything she says. The first reading is better since it shows Sitâ's modesty as well as Râma's zeal to satisfy her desires. The second reading shows only the readiness of Râma to satisfy the desires of Sîtâ.

76–114 The significance of the messages of अष्टावक्र is to show the beautiful picture of the peaceful household where the elders are all bent upon the good of the young who are quite obedient to them

127 कष्टं जनः (1) Alas ! the people are to be humoured by those who regard the reputation of their family as the highest wealth. (2) people are to be humoured with difficulty (कष्टं). [v. l.] क्लिष्टोजनः Afflicted persons like Sîtâ are to be humoured &c [v. l.] कष्टो जनः Perverse or obstinate people must be humoured &c. The first reading with its first interpretation is the best, for, it shows that Râma pities his own situation.

128 तन्नो...ते—(1) (नः=अस्माभिः) Therefore, what evil words we spoke on that occasion (the words spoken by Râma are अग्निशुद्धिं विना न अङ्गीकुर्याम्) are not proper at all. (2) what evil words we spoke just now (the words यावद् आर्याया हुताशनशुद्धिः) are not proper. (3) What evil words we spoke are ours; you are not at all concerned with them. यद् अशुभं उक्तं तत् नः।

129 नैसर्गिकी० (1) The well-established position, on the head, of a fragrant flower is but natural and not its tramplings under the feet. (सिद्धा स्थितिः नैसर्गिकी). (2) The natural position &c. is well established &c. (नैसर्गिकी स्थितिः सिद्धा एव) The figure is दृष्टान्त. One particular assertion is supported by another particular one.

169 वत्स इयमपि—The remark shows Sitâ's playful disposition.

187 (i) पतनविरलैः प्रान्त......कुड्मलैः। दशनकुसुमैः...(ii) प्रतनुविरलैः प्रान्त.........कुन्तलैः दशन.........These are the two sets of readings here. The first refers to Sîtâ's teeth only.— By her flower-like teeth, set apart from each other (विरल) by the falling of some, (पतन), with charming buds (of teeth) making their appearance (उन्मीलत्) on the side of (प्रान्त) those that are fallen. The second set of readings refers to her hair as well as teeth—Bearing her face, lovely to view on account of the charming looks of hair (कुन्तल) that are thin (प्रतनु) and rare (विरल) and are rolling (उन्मीलत्) on the temples (प्रान्त) and also on account of her flowerlike teeth. दशनमुकुलैः means, 'by her bud-like teeth.' The difficulty in the second set of readings is the absence of च to join कुन्तलैः and दशनकुसुमैः।

201 वृद्धेक्ष्वाकुभिः By the descendants of *Ikshwâku* when old. इक्ष्वाकुभिः is the ins. pl. of ऐक्ष्वाक (vide glossary.)

207 अगणिततनूतापं *adj.* Regardless of the pain to his body. [v. l.] अगणिततनूपातं *adv.* Regardless of the fall of his body. [v. l] अगणिततनूतापः *adj.* qualifying भगीरथ, regardless of the pain to his body.

209-210 उददीधरत् Saved; raised up. (aorist of धृ. causal)

[v. l.] उदतीतरत् made them to spring up from their mean position. (Aorist of तॄ with उद् causal). The story is common. The प्रपितामहs (great grand-fathers) of भगिरथ, the sons of सगर, 60000 in number, dug the earth, insulted कपिल and consequently were reduced to ashes. They were afterward saved by भगिरथ.

214 वटः श्यामः This old tree might perhaps be the same tree the rotten trunk of which is even now worshipped in the fort of Allahabad near the confluence of the Jumna and the Ganges.

218 अलस......खेदात्. Pretty though unnerved by languor on account of the fatigue of journey.

221 अवाप्ता Past passive participle used actively. अवाप्ता = गता ।

232 मेघ......नीलिमा with the blue colour increased by clouds.

241–5 किमपि—A faithful description of the culmination of true love. The anecdote about रात्रिरेवं being changed to रात्रिरेव by कालिदास has no foundation and cannot hold out chronologically. Yet it points out that (i) रात्रिरेव is more beautiful (ii) रात्रिरेव might be an emendation either by the poet or by some critic.

247 चित्रमेतत् (1) This is a mere picture (2) This is rather strange.

253–4 अथेदं॰ A stanza marked for the simplicity of style and beauty of sentiment. इदं means what Râma and Lakshma*n*a saw in the picture before themselves. (The reference is to the form of the golden deer that was assumed by मारीच; and to Râvana's stealing away of Sîtâ). अथेदं तथा वृत्तं यथा क्षालितमपि तद् व्यथयति. Râma means—The act was so perpetrated by the demons that though it is now (1) washed away (by Sîtâ's purification) or (2) retaliated (by the defeat of Râva*n*a) yet it causes pain.

255–6 जनस्थाने......These lines refer to Râma's grief after the loss of Sîtâ. Lakshma*n*a means that so extremely pathetic were the actions of Râma in his separation that even the stone melts and the heart of the adamant breaks.

262 विसर्पन्...कणः (The collection of tears), falling down in streams, rolls (लुठति) on the ground, being scattered to drops (जर्झरकणः)

264–5 भराध्मातहृदयः Causing the heart to heave by the intensity of grief. [v. l.]चिरमाध्मात...Causing it to heave for a long time. [v. l.] विरसाध्मात-Causing it to heave cruelly or painfully.

279 चित्रकुञ्जवान् (See appendix C.)

287–90 संदृष्टाः......विभागाः (1) एतास्मिन् मद......पुण्डरीकाः विभागाः कुवलयिनः इति मया दृष्टाः In this lake I saw plots of ground which had the white lotuses in them shaken by &c. as full of blue lotuses, in the intervals of tears. The parts were full of white lotuses; but on account of the presence of blue मल्लिकाक्ष birds and on account of his sight being dimmed with tears, Râma says, he saw the ground as full of blue lotuses. The figure here is illusion-भ्रान्तिमान्.

(2) I saw the plots full of white lotuses exactly like the spots full of blue lotuses कुवलयिनः = कुवलययुक्ता इव. There is no भ्रान्तिमान्, for, Râma is conscious of the presence of white lotuses and secondly, the birds that make the illusion are not silent but are warbling (मदकल).

(3) Both—the plots of ground full of white lotuses and those full of blue moon-lotuses—were seen by me as commixed together (संदृष्टाः) during the intervals &c as my sight was bedimmed.

(4) I could see both the parts, separately and minutely, only between the intervals of tears.

(5) मदकल is split into मद् and अकल. I saw the parts full of white lotuses shaken by the मल्लिकाक्ष bird silent (अकल) on my account. (मत्) (They could not cackle as they were afraid of disturbing me who was then in separation from Sîtâ.)

133–310 Various are the significances of the picture-board.

(1) To amuse सीता who was dispirited on account of the departure of जनक and the elders.

(2) To give the connected past history of Râma.

(3) To show the intensity of love before the separation.

320 अस्खलित संपात With its motion (संपात) free from jolting and hence comfortable.

334–5 ऐन्दव...विश्रमः—Which bears resemblance to (Lit. has the grace of) a necklace of moon-stones, oozing water on account of their being exposed to moon-beams.

338 प्रमोहः Infatuation. [v. l.] प्रबोधः Awakening. This reading is better since it gives a good contrast to the word निद्रा.

341–2 तव स्पर्शे...संमीलयति च—At every touch of thine, some unaccountable affection, having first stupefied my senses, bewilders my consciousness, and obscures it entirely at one and the same time. [v. l.] संमोहयति—makes inactive. [v. l.] समुन्मीलयति Opens *i. e.* brings to the natural state. Not a good reading on account of the absence of the pair of च's which is necessary for showing simultaniety.

363–5 किमस्या...विरहः (1) What of her is not dear (प्रेयः) to me, provided that, the separation from her becomes completely (परम) bearable (सह्य). Everything is desirable; only her separation is not desirable. Had it been desirable everything would be dear (सर्वं अपि प्रेयो भवेत्)

(2) अस्याः किं न प्रेयः? What of her is not desirable? Alas! (he at once remembers) but if there be a separation from her it would be quite (परम्) unbearable (असह्य). This meaning is not so perspicuous as the first.

(3) अस्याः किं न प्रेयः? किमपरं? असह्यः......What of her is not desirable? What else shall I say? But, alas! her separation is not at all desirable.

(4) किमस्या न प्रेयो यदि परं असह्यः विरहः न (आपतेत्). What of her is not desirable, provided that, there would not be a separation again.

367 देव उपस्थितः The sentence is left intentionally ambiguous by the absence of the subject. राम is brooding over the idea

of separation. Suddenly he is disturbed by these words. Naturally he connects in his mind the word विरहः with the word उपस्थितः and is taken by panic at the words विरहः उपस्थितः. He at once questions अयि कः and gets the answer दुर्मुखः—the subject of उपस्थितः Such a trick is called गण्ड in dramaturgy. cf. गण्डः प्रस्तुतसंबन्धि भिन्नार्थं सहसोदितम् । The thing suggested by गण्ड really takes place in near future. Cf. मुद्राराक्षस.

राक्षसः— अपि नाम दुरात्मा चाणक्यः—
प्रतिहारी—जयतु जयतु देवः ।
राक्षसः—अतिसंधातुं शक्यः स्यात्?
(चाणक्यः जयतु । देवः—राक्षसः—अतिसंघातुं शक्यः स्यात्) is the suggestion. Cf. also मालतीमाधव.II.2
लवङ्गिका—अत्र इदानीं क उपायः?
प्रतिहारी—एषा भगवती कामन्दकी—

In गण्ड some words uttered by an unexpected character suggest some action in future by being connected with the words that precede them.

383 अनुगतं [v. l.] अनुगुणं Vide Glossary.

387–8 भद्रं तस्य......प्रार्थ्यते। अद्वैतं is the principle word in the stanza. It has got five qualifying clauses; and it is connected with भद्रम् which acts as the predicate. That identity of weal and woe, which is confirmable to every condition &c........, is certainly a unique blessing (एकं भद्रं) of that fortunate person (who gets it); since it is secured (lit. sought प्रार्थ्यते) with great difficulty. (See appendix. B.)

(2) तस्य सुमानुषस्य एकं भद्रं अद्वैतं कथमपि प्रार्थ्यते। That unique and blessed (भद्रं) identity &.........is secured with great difficulty indeed. [In this interpretation the word हि is left at all out of consideration].

(3) तस्य सुमानुषस्य भद्रं यस्य (एवंप्रकारकं) अद्वैतं कथमपि प्रार्थ्यते। Lucky indeed is that person who secures such identity &c.

(4) भद्रं प्रेम......प्रार्थ्यते. Blessed, indeed is the love of that lucky person which is confirmable &c.......since it is obtained

with great difficulty.

प्राप्यते gives the sense more clearly in all these interpretations.

420 एष ते......Note that राम orders Lakshmana in the capacity of a king. He treats him as his subject, and not as his brother, on this particular occasion, when he has to listen to the stern call of duty.

426–7 तद् द्युति...वृत्तम्—All the readings eventually mean the same thing. The purification of Sîtâ took place at a great distance in Lanka.

460–1 पश्चिमः Last. अपश्चिमः Having no successor; hence, last. (See Glossary).

ACT II

36–7 आन्तराणि......उपस्नेहयति Moves the internal feelings not only of sages but of beasts.

63–4 आनुष्टुभेन छन्दसा...अभ्युदैरयत्—Uttered the divine speech as measured by अनुष्टुभ् metre and which was manifested to him all of a sudden.

70 शब्दब्रह्म. According to मीमांसकs & वैयाकरणs शब्द is itself the ब्रह्म. According to मीमांसकs शब्द means वेद and वेद is the final authority. According to वैयाकरणs शब्द constitutes everythig, since शब्द is necessrry for every thing. At the time of creation, परमात्मा said he would create the earth and then the earth was created. Hence, as everything proceeds from शब्द, शब्द is itself the ब्रह्म.

75 शब्द...विवर्त...That sort of developement of शब्द. Just as the snake is the विवर्त of the rope, so, the रामायण is to be considered as the developement of words.

77 पण्डितः संसारः The whole world now has become learned on account of the priceless book of Râmâyana. [Râmâyana would make an invaluable addition to the knowledge of every person.] मण्डितः The world is certainly now decorated by the Râmâyana which has become its principal and priceless ornament.

103 ईदृशस्ते निर्माणभागः (1) Such the fate of your birth ! (2)

Such has been the terminus of your being brought into existence!

150 कण्डूल...संपातिभिः Falling down by the the shaking caused by the rubbing of the itching and fleshy temples of elephants.

152 छायापस्किरमाण...त्वचः (Trees) from whose barks (त्वच्) are extracted (व्याकृष्ट) insects (कीट) by the beaks of birds (विष्किरमुख) scratching the ground for food under the shade.

155 विष्कम्भकः—वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः। संक्षिप्तार्थस्तु विष्कम्भः आदावङ्कस्य दर्शितः ॥ १ ॥ मध्येन मध्यमाभ्यां वा पात्राभ्यां संप्रयोजितः। शुद्धः स्यात्; स तु संकीर्णो नीचमध्यमकल्पितः ॥ २ ॥ [सा. द.]

166 यमादपि दत्ताभये Granting safety even from Yama.

199–200 निष्कूज......स्वनाः At some places, quiet & motionless, in other places, full of terrific yells of beasts.

201 स्वेच्छासुप्त...ग्नयः Where fire is kindled by the breath of huge cobras sleeping at their will. The adj. shows that the breaths are very hot. Every adjective adds to the dreadfulness of the forest.

203 तृष्यद्भिः The idea, viz. that thirsty lizards drink the perspiration of the boa-constrictors, is rather queer. It simply shows that huge boa-constrictors were lying there regardless of their body; while the lizards took them for small hills & drank the perspiration-water under the impression that it was fresh water flowing out of small springs.

205 पश्यामि च...अनुभवामि च. As soon as I see &c. I think I experience &c.

219–222 इह समद—In this description of the rivulets there is अपुष्टार्थदोष (redundancy of words): Here flow the streams the clear waters of which are scented with flowers of cane-plants, crowded with intoxicated birds; and the various currents of which are noisy on account of their passing through the Jambu trees darkened by the multitude of the ripening fruits. There is no propriety of the adjectives 'crowded with......birds' and 'darkened by......fruits.'

231–2 शाश्वतं पदं The eternal abode viz. मोक्ष.

237 सांसारिकेषु...रसज्ञाः Enjoying the sweetness of worldly pleasures.

246 पयसि...श्रीः A very beautiful description—Whose dark beauty is reflected in the waters of गोदावरी.

259–62 पुरा यत्र...A simple verse, illustrating the figure समासोक्ति. The description of the forest suggests, by analogy, the same kind of change with regard to citizens and big families.

281–2 कूजत्...गिरिः। This is the mountain क्रौञ्चावत, where swarms of crows (मौकलि) are silent, through fear, in the expanses (डम्बर) of the thickets (स्तम्ब) of bamboos that are filled with the hootings of owls seated in their bowery hollows. (For the word क्रौञ्चावत see glossary). This verse and the following one give the description of the region, as seen from the baloon.

284 रोहिण The Bunian trees. चन्दन is a better reading, for, serpents (कुम्भीनसाः) are fond of sandal trees.

289–91 अन्योन्य...संगमाः। These are the holy confluences of the rivers that are formidable on account of the dinning sound of the waves rising in confusion by dashing against one another. (for the geographical situation, see Appendix. C)

ACT III

6–7 अनिर्भिन्नो...रसः। The intensity of grief, without any vent, is well depicted here:—The grief of Râma, unrelieved on account of his gravity, has its intense pangs concealed inside, and, consequently, it resembles the boiling of a substance in a closed vessel (which has no vent outside and which remains seathing inside).

18 शीकर...शीतैः Cool by the drops of spray.

60–61 परिपाण्डु...आननम्—This verse and the following one give a beautiful picture of Sîtâ, showing clearly the effects of grief on her body.

113 दुर्बलेन आकारेण—Take उपलक्षितः as understood after आकारेण—characterized by his form enfeebled by &c.

120 उत्पीड...माम्। मोह (Infatuation) is here identified with the column of smoke. Râma says:—First of all, fainting comes over me, as though it were the column of the smoke of the fire of grief concealed inside up to this time, but blazing out forcibly to-day. दुःखाग्नेः goes with धूमस्य. The figure here is उत्प्रेक्षा.

135–6 तत्रैव निरतो जनः This person (राम) finds delight therein *i. e.* in the touch of your hand. [v. l.] निरतो भरः The responsibility of enlivening (Râma) lies on it. [v. l.] नियतो भवः His existence is certain by that. [v. l.] नियता भव Apply yourself to that recourse.

150 मनसः परितोषणः Gratifying the mind. [v. l.] परिमोहनः (Stupefying) is the better reading since it gives a contrast with संजीवनः—Reviving and stupefying at one and the same time. The pair of चs shows simultaniety of actions.

152 आनन्द...तनोति. Brings another kind of stupour through joy.

177–80 This stanza gives an exact picture of Sîtâ's mind.

224 यत्कल्याणं...जातः Has become the receptacle of all that is blissful in young age. *i. e.* he has come to know well what love is.

229–34 In this stanza, the natural sports of an elephant are shown to be the acts of blandishments.

252–3 (vide Introduction pp. 5)

259 मणिमुकुट इवोच्छिखः। उच्छिख is the property common to the jewelled crown as well as to the peacock; with respect to the peacock, it means 'with its plumage raised up'; with respect to the crown, it means 'with its rays shooting out'.

265-8 भ्रमिषु...स्मरामि A beautiful picture of Sîtâ sporting with the peacock. (vide Introduction pp. 5)

269 तिर्यञ्चोऽपि Even lower animals. (The reference is to the peacock here).

294 सततमपिः...यः Though always seen at our free will, yet, appearing new at every time. [v. l.] ते स्वेच्छा...Though seen by you at your free will, yet he appears new to you at every time. The reading नः स्वेच्छा......is better as it shows that Râma

was approachable to anybody at any time. Râma is described here as रमणीय according to the definition—क्षणे क्षणे यन्नवतां विधत्ते तदेव रूपं रमणीयतायाः ।

308-10 स्नपयति...दृष्टिः For the comparison of the sight with the stream of milk on account of whiteness as the common property, cf. Mal. Mad.(III. 16) स्नपित इव च दुग्धस्रोतसा निर्भरेण.

314-5 रज्यत्कण्ठाः With sweet throats. [v. l.] रत्युत्कण्ठाः Anxious for enjoyment.

318-9 महाराज अपि कुशलं...A beautiful touch, showing Vâsanti's feeling of resentment.

323-4 भवति...योग्यः At the sight of these, an unaccountable affection takes possession of my heart, as if it were the liquefaction of it, sufficient to break even the hardest stone. [v. l.] प्रस्रवोद्भेद—Sufficient to produce the liquefaction of the heart. [v. l.] प्रस्तरोद्भेद is better for (i) there is no repetition of ideas (ii) it shows the depth of affection.

326-7 महाराज...इति Sir, do you hear what I say ? I am inquiring of the welfare of master Lakshma*n*a.

342 तामेव—The abrupt stop after तामेव is very characteristic. (vide Introduction pp. 5).

352-3 चिराद्......The reproach has come after a long time. [v. l.] उचितः......The reproach is well-deserved by the people.

356 (1) किं अयशः अतःपरं घोरं? What infamy is more dreadful than this? (2) अयशः अतःपरं घोरं किम्? Is infamy more dreadful than this? (3) किम्? अयशः &c. why? Is infamy more dreadful than this?

374 पूरोत्पीडे A very good instance of the figure दृष्टान्त.

379 विलपनविनोदः Diversion by lamentation.

383-4 गाढोद्वेगं *adj*. to हृदय possessed of deep agony. [v. l.] गाढोद्वेगः subject of दलति. Deep agony splits the heart. [v. l.] शोकोद्वेगात् On account of the vehemence of grief.

393-4 तथा द्रवयन्ति मां......So melt me, that being helpless. I have to weep to day; kindly bear this much and oblige.

397 अतिगभीरं......भारस्य. मन्यु, here, means grief. This is a terrible overflow of grief. [v. l.] अवगूरण here means overflow. The usual sense of अवगूरण is assailing with weapons.

408–9 यथा...दंशाः। तिरश्चीन is an *adj.* from तिर्यञ्च here used an *adv.* modifying प्रत्युप्तं. Like a burning arrow or firebrand implanted in the heart crosswise or like a venomous bite. There are two similes to the dart of grief.

417 वेलोल्लोल......स्तम्भनार्थं In order to check the perturbation (उज्जृम्भण) of the heart due to the sentiment of grief (करुण) kindled afresh and gone beyond limit. करुणेन उज्जृम्भणं करुणोज्जृम्भणम्। [v. l.] करण means senses. To check the perturbation of my senses agitated in a tumultuous way (लोलोल्लोल).

421 सैकतं सेतुं Bridge of sands (vide Glossary).

423 दुःखसंक्षोभ Aggravation of grief.

423–5 परिमुषित......दुःखं Whose own grief is quite forgotten. [v. l.] प्रस्फुरित... मे हृदयम् my heart trembles as if its own grief is kindled afresh. [v. l.] प्रमुक्त......स्फुटति my heart splits as if the life in it is gone away. The first reading is the best.

436 कातर्यात्—Through nervousness.

443–6 A beautiful verse, indicating the various transitary feelings or sentiments (व्यभिचारिभावs) in the mind of Râma. "Alas! my Queen, (विषाद dejection), my heart splits (व्याधि pain); the frame of my body droops (अस्वस्थता Restlessness); I deem upon the world as howling wilderness (जडता defined as अप्रतिपत्ति loss of consciousness); I am burning inside incessantly (चिन्ता suggested by दाह); my inner soul, rendered helpless and overwhelmed, sinks in the abyss of darkness (ग्लानि exhaustion, languor); infatuation envelopes me all round (मोह bewilderment); What am I to do unfortunate wretch as I am (दैन्य pitiable condition).

461–3 आलिम्पन्...संस्पर्शः The touch besmearing internally as well as externally the elements of my body with ambrosial balms.

477–8 संतापं हरता...हस्तः। हरता qualifies स्पर्शेन. स्पर्शेन is con-

nected with अवश इव which acts as the predicate. My hand that is perspiring &c. has become helpless as it were, as though it were fastened down by adamantine cement, by means of the touch of my lord removing my torment though terrible and of a long standing.

485-6 तुहिनकरकौपम्यसुभगः Lovely on account of its resemblance with snow and hail-stones. [vl.] तुहिननिकर...Lovely...with the collection or ball of snow. [v. l.] तदितरकर...Lovely...resemblance with her other hand alone. Her hand has no similar object in the world except her other hand.

494 कष्टमुन्माद एव. Vàsanti gets neither the sight, nor the touch of Sita; consequently she thinks that Ràma has nothing tangible before him but he is charmed by hallucination. Hence her remark:—It's insanity and nothing else.

517 विप्रतीपमिव Oh! my lord, this your remark is quite contrary to reason because it is Râma who has abandoned Sitâ while Sitâ has not abandoned Râma at all.

531 अन्तर्व्यर्पित....अरिः An apt simile. Sità is similar to the yellow flash of lightening in the cloud.

538 किमद्यापि....विषयः। (1) अद्यापि ते मन्युविषयः वर्तते किम् Does the object of your anger still exist? (2) अद्यापि सः ते मनुविषयः किम्? Does the demon still continue to be an object of your wrath though dead and gone? किम्! अद्यापि...What? does there yet remain any object causing your anger?

540 अन्य एवायं...विपर्ययो वर्तते। (1) This woeful change of state (*i.e.* this second separation) is different from the former. (2) This change is of of an extraordinary type (अन्यः) because, there is no remedy now. For the contrast between the two separations, see the following verse. [v.l.] अन्वर्थ एव...प्रलापो वर्तते। प्रलाप has two meanings (i) lamentation (ii) raving. This my lamentation or raving is true to the sense of the word (अन्वर्थ). It is to continue a lamentation for ever; I can never put an end to it.

546 प्रविलयः Loss (of Sita) i. e. separation. [v. l.] अप्रतिविधिः or [v. l.] अप्रतिविधः without any remedy.

570 आर्यपुत्रः....त्वम् । You are certainly my husband now since you respect me though abandoned. The respect shows Sita's innocense. Hence it is that she afterwords says that 'the dart of separation is uprooted '.

588-9 संनिकर्षः निरुध्यते । Your proximity (to Rama) is put an end to. [v. l.] आकर्षो न समाप्यते । the attraction (of your eye) is not finished even with efforts &c.

593-4 कियच्चिर...दर्शनम् । How long can one get the sight of the full moon through clouds ? It's only for a short time, that one can see the moon through clouds. Her point is to say that she has to be satisfied with that short interview. The sentence shows her spirit of resignation.

596-9 एको रसः—(vide Introduction pp. 7)

ACT IV

5 सद्यःप्रसूता...अभ्यधिकं. Remaining after it was quaffed away by his mate just delivered. प्रसूतप्रिया is more correct than प्रसूताप्रिया. प्रसूतप्रिया is a कर्मधारय compound and the adj. must have the masculine base प्रसूत.

10-11 आगतं...कूर्चानाम् । To day there has come a special reason for our old teachers for the intermission of studies.

27 मडमडायिता An onomatopoetic word. Devoured in a way in which there was the sound मट्मट्.

29 महोक्ष A great bull. उक्षन् is changed to उक्ष after जात, महत् and वृद्ध. Cf. Pânini अचतुर...जातोक्षमहोक्षवृद्धोक्षोपशुनगोष्ठश्वाः ।(V. 4,77)

66-7 पटु...विरमति । My grief, originated by that sort of calamity &c......has now become keen and continuous as though it were quite new and does not cease even after such a long time, cutting the vitals like a saw (that cuts the wood).

69 तपोभिः...धातुः । With blood (रस) and essence (धातु) sapped by penanees like पराक and सान्तपन. For पराक and सान्तपन (vide Glossary).

71 असुर्याः Devilish; belonging to demons. [v.l.] असूर्याः Without sunlight.

73 प्रतिक्षणपरिभावना (1) Constant brooding (2) Being felt at every moment.

99 दुःखात्मकं...भूतं। An indistinguishable being formed of sorrow alone (Lit. having sorrow as its soul). Kausalya is so completely changed by grief.

106–7 अनध्यवसाय: Hesitation. (Lit. want of effort) [v. l.] अध्यवसाय: Effort. Why do you require effort at every step?

112 न शक्नोमि...तुम्। I am unable to support my heart the root of which is being twisted. बन्धन (1) chord (2) root.

122 ब्रह्मपारायण Lit. the lore of ब्रह्म. Hence (1) All the Vedas (2) Upanishads. ब्रह्म (Almighty) परं अयनं (goal) यस्य तत् ब्रह्मपारायणम्।

125–7 स्मारितास्मि......I am reminded of those days when we had no depression of sprits at all. (She refers to the days just after the marriage of Rama). [v. l.] संभावितास्मि...I was honoured by Janaka even when there was no festival occasion (Reference to the same days). [v. l.] समागतास्मि....I have come when all the occasions of festivity are gone away (she refers to the very same days when she is speaking these words).

135 परः रजसाम्. Beyond passion (said with reference to the Sun). [v. l.] परोरजाः A compound irregularly formed like परःसहस्र. (see Glossary). [v. l.] परोरजसां (देवः) God of the persons who are beyond passion.

137 प्रजापालकस्य मातुः। Janaka here recognizes Râma as a mere protector of subjects as distinguished from a private person. His point is to suggest that Râma cares for nothing except the welfare of his subjects.

143 अल्पकाः Mean persons. [v. l.] अनल्पकाः Persons than whom there are no persons more low (A Bahûvrihi compound).

174 दूषितं Offence. If anybody of those two gave any offence to the other, I was taken to task by both of them as I was

a personal friend to both. [v. l.] आयत Secret. If there was any secret, I was the object of its revelation or communication *i. e.* both of them revealed their secrets to me. This reading is not good; because उपालम्भ rarely means obtainment.

189 परिशिनष्टि Not a good reading, since शिष् with परि has no idea of aggravation, but, on the contrary शिष् with परि means to leave back as a remnant.

200–1 यथैव शान्ता......Sîtâ was to him just like Shântâ. [v. l.] तथैव नान्या......There was no other daughter so dear to him as Shântâ. The meaning is better, but the difficulty lies in speaking about Sitâ as दशरथ's daughter (तनूजा).

210 घटितबन्धनिश्चलं Made firm or steady, with the sinews or bonds fastened by adamantine cement.

240 चूडाचुम्बित...The stanza gives the various characteristic mraks of the bachelor of the warrior caste. The marks of a क्षत्रियब्रह्मचारी are:—रुरुचर्म, मौर्वी मेखला, शणसूत्र, माञ्जिष्ठक वस्त्र, and वाटरदण्ड while those of a ब्राह्मणब्रह्मचारी are कृष्णाजिन, मौञ्जी मेखला, कार्पाससूत्र, काषाय वस्त्र and पालाशदण्ड.

260 संमोहस्थिरमपि......This small boy is powerful enough to attract my mind though made firm with infatuation. [v. l.] संमोदः...The powerful feeling of joy (at the sight of this boy) attracts my mind &c.......this reading is not good since the comparison of joy with a piece of magnet is not a happy one and besides the adj. परिलघु cannot qulify संमोदः.

283 कुतोमुखं विलपति—My mind talks as it likes with reference to something or other unknown to me (something=the guess about Lava's being the son of Sîta) [v. l.] इतोमुखं किमपि....Talks something it likes with reference to this boy. [v. l.] इतोमुखं किमपि चिन्तयत् बहु विप्रलपति Thinks something about this boy (इतोमुखं) and raves considerably [v. l.] अन्यतोमुखं With reference to another thing *i. e.* Sitâ. [v. l.] एतस्य मुखं... The face of this boy considerably deceives me.

290 संवृत्तिः ...... The form or appearance (संवृत्तिः) of my child

and the foremost of the Raghus (वत्सायाश्च रघूद्वहस्य च) seems (अभिव्यज्यते) as it were reflected (प्रतिबिम्बितेव) in this boy; the whole form is the same, the splendour of the body is the same. [v. l.] संपृक्तं प्रतिबिम्बितैव......The subject of प्रतिबिम्बिता is आकृतिः as well as द्युतिः The form as well as the splendour seems to be mixedly (संपृक्तं) reflected in this boy. [v. l.] सा वृत्तिः ......The same tendency or demeanour that belonged to सीता and राम is as it were reflected &c. [v. l.] संपूर्णं प्रतिबिम्बितैव I am sure (एव) the whole form &c. is fully reflected. ......

294 पुण्यानुभावः Majestic appearance.

327 प्रबन्धान्तरेण or संदर्भान्तरेण रसवान् Full of sentiment on account of its having got a different sort of composition.

363–4 एतद् ... वा. I have been always brooding over (उत्पश्यतः) this dire fall of thunderbolt in the form of the calamity to my child ; and I think, now the proper time has arrived for my anger to blaze out either by means of my bow or by means of my curse. The verse shows जनक's wrath. For the significance of the lines (vide Introduction pp. 6).

368 प्रायश्चित्तं This is exactly the atonement for the insults given to spirited persons. (2) or split the word into प्रायः and चित्तं. This is indeed the state of mind of spirited persons.

381–4 पश्चात् ... A good instance of the figure स्वभावोक्ति.

407 यदि च विप्रत्ययः If you do not believe.

414 योयमश्वः पताकेयं (1) यः अयं अश्वः सा इयं सप्त ... द्विपः पताका अथवा (तस्यैव) वीरघोषणा. This horse is certainly a banner or a proclamation of the sole warrior of the seven worlds (2) योयं अश्वः अथवा इयं पताका सा ... वीरघोषणा. This horse or the banner (appended to the horse) is certainly a proclamation of &c. The first meaning is more perspicuous.

417 किमुच्यते ? प्राज्ञः ...... Should it be said ? The boy is certainly clever (since he understands clearly what the soldiers say).

423–4 यदि ते सन्ति ...... If there are क्षत्रियs, then certainly they are there (they won't be destroyed or extirpated by your

words and they won't be afraid of His Majesty); then what's the necessity of this scarecrow? (2) यदि रामं प्रति ते सन्ति तर्हि सन्त्येव. If they stand against Râma (as I do) then they are true क्षत्रियs. [v. l.] यदि नो सन्ति. If, as you say, there are no क्षत्रियs then they do not exist; then why this idle threat?

440–3 ज्याजिह्वया... Let this my bow, with its dreadful jaws in the shape of the two ends drawn in a circle by the tongue in the form of the bowstring and producing a sound terrible like the rumbling of a cloud, have its space between the ends (उदर) similar to (Lit. mocking) the machine-like mouth of Death (अन्तक) smiling and engaged in devouring morsels.

ACT V

17–8 दलित......सहस्र: Sending forth thousands of flaming arrows, in a manner, dreadful by the clattering sound of the knots of the temples of elephants when they are broken asunder.

23 धृतधनुषं The correct word is धृतधन्वानम्. At the end of a बहुव्रीहि, धनुस् is necessarily changed to धन्वन्. धृतधनुषं however is used by poets irregularly. Cf. पुष्पदन्तः—स्वलावण्याशंसा धृतधनुष-मह्वाय तृणवत्।

31 अमन्द......द्विरदडामरैः an *adj.* to बलैः In which there are terrible (डामर) elephants (द्विरद) pouring forth copious (अमन्द) showers (दुर्दिन) of rut (मद). [v. l.] द्विरदवारिदैः Cloud-like elephants.

41 तृष्यत् ... व्याकीर्यमाणां ... Scattered with morsels (विघस) from the dreadful mouth (करालवक्त्र) of the thirsty (तृष्यत्) God of destruction. [v. l.] तृप्यत्. Satiated with eating the morsels.

69...72 अयं ... इव. अयं. qualifies कलकलः Let this thick (घन) and terrible (तुमुल) roar (कलकल) of the army be absorbed by (Lit. be a morsel to —कवलत्वं व्रजतु) the flames of my anger as terrible as the submarine fire (वडवावक्त्रहुतभुक्) agitated by its dashing against the mountain (perhaps मेरु).

93–96 The stanza gives the contrast between the army on the one side and Lava on the other. Innumerable are

the forces (संख्यातीत); while लव is single-handed (एक). The forces are riding on elephants, horses and chariots; while लव is fighting on foot. The forces are clad in armour; while लव is wearing a hide of deer. The forces are old in age; while लव is very young. The stanza beautifully shows the unequal, and hence the unfair, character of the fight.

98 [v. l.] समभरः Equality; standing on the same level.

110–4 The stanza gives the working and the effect of the जृम्भक missiles: A terrible combination of darkness and lightening baffles my sight though well fixed; while the army is motionless as if painted in a picture.

131–4 यदृच्छा ... (vide Introduction pp. 8)

171 प्रातिरूपं Most fitting [v. l.] अप्रतिरूप Standing no comparison; unmatched.

188–9 विकच ... व्रणमुखः (1) Bent upon producing a big and terrible scar. (2) has on it a big and terrible scar व्रणः मुखे यस्य। [v. l.] विकच ... उल्बणरसः is marked by wild and terrible martial ardour [उल्बणरसः].

215–6 व्याहार: ... रक्षिणां The words. of the guards of the horse (See Act. IV lines 414–5).

225–6 निर्ऋतिः Bane; ruin. [v. l.] निष्कृतिः Rousing indignation; not a good reading.

240–1 न हि निर्बन्धमर्हसि. You should not utter such outrageous words with regard to Râma. निर्बन्ध means रूक्षावाद (outrageous words). [v. l.] नैवं निर्वक्तुं......You should not speak thus without reverence (निर्वक्तुं) with regard to राम.

257–60 वृद्धास्ते...अभिज्ञो जनः Râma killed ताडका a woman. He had to retreat three steps at the time of killing खर. He killed वालि from behind a tree. Yet his fame remained intact because he is a *great person*. The tone of लव is sarcastic throughout the stanza. (vide Introduction pp. 9)

ACT VI

6 रणत्...धनुः। धनुः is the object of वितत्य. Stretching their

bows, the small bells (किङ्किणी) of which are made to jingle by the twanging (रणत्करण). [v. l.] झणज्झणित...the small bells of which are producing a sound similar to the jingling bracelets.

20 त्वष्टृयन्त्र...ज्योतिः। Bright like the Sun that was made to whirl, round the wheel of त्वष्टृ. The reference is to the story in mythology:—त्वष्टृ had a daughter named संज्ञा who was given in marriage to the Sun. As she was unable to bear the lustre of the Sun, त्वष्टृ mounted the latter on his lathe and trimmed off a part of his disc.

27–30 दहति...शिखी Fire, similar to the new blossoms of किंशुक tree, burns this banner-cloth. [v. l.] दधाति...शिखाः The flames of fire bear the momentary appearance of the rubbing of red saffron on the skirts of the banner-cloth. This reading is better as it is more poetic. The rays of the Sun appeared like lines of saffron on the banner-cloth.

31 अवस्फोटपटुः As sharp as the breaking of the thunder-bolts.

32–3 उत्ताल...भैरवः Terrible on account of the number (संभार) of flames (ज्वाला) spreading about (उज्ज्वलत्) and wasting away or swallowing every thing (लेलिहान) in an irresistible and tumultuous way (उत्ताल–तुमुल).

53 विवर्तमान—Struggling; (Lit. under transformation).

57–8 विद्याकल्पेन...The stanza gives a comparison between the dissolution of clouds by wind and the dissolution of all unreal things into Brahman by means of the Highest Knowledge. There are two principal kinds of Vedânta:—(i) The विवर्तवाद of शङ्कराचार्य holds the whole universe to be a mere illusion; the only really existing thing being ब्रह्मन्. By अविद्या all of us take the various deceptive objects to be realities; but when that अविद्या is removed by true knowledge, one knows that ब्रह्म is the only real entity. Thus विद्या (true knowledge) makes a dissolution of all unrealities into the only reality ब्रह्मन्. (ii) The परिणामवाद of रामानुजाचार्य & the नैयायिकs holds the world as a real thing. According to them the world is a simple modi-

fication (परिणाम) of ब्रह्म as the jar (घट) is a modification of मृत्तिका.

भवभूति uses the word विवर्त here in the sense in which it is used by शङ्कराचार्य. विवर्त is used in the sense of परिणाम by Bhavabhûti in (III, 596). It is used in both the senses in (II, 76). It seems that the two kinds of philosophies were not clearly distinguished at the time of Bhavabhûti.

64 शान्तं *adj.* to संगदितं Calm words. [v. l.] शब्दं...संगदितं. In this reading, संगदित is an *adj.* meaning 'uttered'. Words uttered by a great person.

78 अनामयं A better reading, for, it is the word अनामय that is used with reference to the Kshatriyas. Cf. ब्राह्मणं कुशलं पृच्छेत् क्षत्रबन्धुं अनामयम्।

85–8 त्रातुं लोकान्—The stanza gives a number of उत्प्रेक्षाs—all calculated to heighten the greatness of Lava; the stanza also shows the sort of impression which Lava created on the mind of Râma so quickly.

103–4 स्नेहश्च निमित्त...It would have been better had there been a second च after सव्यपेक्षः to show the contradictory character of affection & its dependence on a cause. There are two च's in Mâlati-Mâdhava (vide Act I stanza 24) but in no edition of the Uttararâmacharita two च's are found. For the significance of the assertion (vide Introduction pp. X)

134–7 न तेजः (vide Introduction pp. X)

182 दत्तेन्द्राभयदक्षिणैः Not a happy compound. इन्द्रदत्ताभयदक्षिणैः would have been more correct. Solve दत्तेन्द्राभयदक्षिणैः as इन्द्रस्य अभयदक्षिणा इन्द्राभयदक्षिणा। दत्ता इन्द्रा...णा यैः। Granting the donation of safety even to Indra.

187 नीराजित (1) Illuminated. pp. of राज् with निर् (2) नीराजित may also mean, which was waved over by-or-arround which were turned-the fiery flames of luminous missiles. नीराजन is an auspicious ceremony when some kind of light is waved over a person in order to drive away evil spirits. The ceremony of

नीराजन is said to have been performed here over the ज्या by the lustre of the missiles.

219 वाचं व्यवीवृतत्। Transformed the goddess of speech into the epic (रामायण) itself, *i. e.* gave the shape of the epic to the goddess herself. [v. l.] अवीवदत् Uttered the divine speech. अववृितत् Transformed &c. This is not a good reading since the causal of simple वृत् without वि has no sense of transformation. [v. l.] व्यवीवृणत् caused the goddess of speech to tell a story.

228–9 देहजः स्नेहसारः The quintessence of love sprung from the body. [v. l.] स्नेहजो देहसारः Essence of the body sprung from affection.

232–3 प्रात्रं श्लेषे...Since he besprinkles or bathes me with ambrosial stream as soon as I embrace him. [v. l.] गाढाश्लेषः... Since his close embrace shows that a heap of snow is as it were fallen upon my body.

235 सालवृक्षच्छाये Dissolve the comp. as सालवृक्षाणां छाया सालवृक्षच्छायम्। तस्मिन्। Cf. Pà*n*i*n*i (II, 4, 22) छाया बाहुल्ये.

241 वपुरवियुतसिद्धाः ... उद्भेदयन्ति। वपुषः अवियुतसिद्धाः Produced exactly together with the the body. प्रतिकल .... उद्भेदयन्ति Produce the splendour charming in every point. In this reading some take वपुः as the second object of उद्भेदयन्ति. वपुः = वपुषि On the body. [v. l.] वपुरविहितसिद्धाः ... केतयन्ति। वपुः is the object of केतयन्ति. अविहितसिद्धाः—अविहितं यथा स्यात् तथा सिद्धाः। अविहितं (adverb) naturally. The sports of beauty, which are quite unartificial, adorn the body which is charming in every point. [v. l.] प्रतिजनकमनीयं charming to every body.

267 अनुशुश्रुम is a better reading as it is a correct form though the perfect tense is not correctly used.

267–71 अयं ... हृदयस्य मे विस्रम्भयते. Moreover, this excess of happiness of my heart inspires confidence in my soul which is flooded (with happiness, at the idea of this boy being my son), संप्लवमानं may also mean distracted. [v. l.] सुखदुःखातिशयः Not a good reading. [v. l.] विस्मय ...... विप्रलम्भः। विप्रलम्भ has two

meanings (1) separation (2) deception:—This is a kind of separation, or better, this a kind of deception where excess of happiness as well as that of grief is floating in (the abyss of)wonder.

315–6 एकोन्मीलनपेशलः Charming (पेशल) on account of the simultaneous development of all the virtues of my wife. [v. l.] क्रमोन्मीलनतत्परः In which thousands of the virtues of my beloved were developed one after another. The sense given by the first reading is more charming.

331–5 श्रमाम्बु ...... मुखम् । The description is fine, though the style is not perspicuous. I bring before my mind or I see before me thy face, becoming cool with drops of perspiration, with the brilliance (द्युति) of thy moonlike forehead obscured (आकुल) by the hair (अलक) dishevelled by the gentle breeze (मरुत्तरलित) wafting over the waves of the मन्दाकिनी—the face—which had the cheeks glooming though they were not coloured with saffron and which was pretty on account of thy beautiful ears which were charming though they did not wear any ornament. Some take श्रमाम्बुशिशिरीभवत्प्रसृत...द्युति as one long compound with श्रम ... भवत् as an adj. to मरुत्. The breeze rendered cool, as it was blowing over the perspiration-drops of Sîta.

337-40 चिरं ध्यात्वा......A dear person, that is created as it were and set before one after long imaginations, does not fail to bring solace even in separation. But when that delusion or deception (विकल्प) vanishes the whole world become a wilderness and the heart is scorched over the fire made of burning charcoal. The idea is:—Imagination gives rise to a hallucination which pleases one for a time, but when that mood of imagination goes away, the pain to the heart is doubled. [v.l.] कलत्रेष्युपरते. Not a good reading. When the wife is dead the whole world becomes a wilderness.

351 अपत्यविवाहमङ्गलमहे On the festival occasion of marriage.

ACT VII

22 सूत्रधारः (प्रविश्य)...For the significance of the play within the play (see Introduction pp. XI)

27 साक्षात्कृतधर्माणः Who directly behold the religious truth (धर्म). धर्म is changed to धर्मन् at the end of a Bahûvrihi compound. Cf. Pânini (V, 4, 124) धर्मादनिच् केवलात्.

74–8 अत्रभवती......तन्तुः। Filial affection indeed is triumphant, since, the revered supporter of all—the earth—is afflicted at the injustice to Sitâ; (or there is no wonder in it) since this tie of love (मोहग्रन्थि) is common to all beings; it is situated inside the heart (हृदयस्य आन्तरः); it is incapable of being snapped asunder (अनुपप्लवः); and lastly it is the thread of the web of worldly life (संसारतन्तु). This affection acts as the thread in the weaving of the worldly life *i. e.* this affection is quite necessary for the worldly life. [v. l.] मूढग्रन्थि means the same thing as मोहग्रन्थि. Some take मोहग्रन्थि to mean 'the source of all infatuation. [v. l.] उपप्लवः which is a great trouble situated inside (आन्तरः).

82 राक्षससमध्यवासः Reference to the time before the birth of Râma, when the earth was harassed by Râva*n*a and others.

85–6 को नाम...ईष्टे What person (को नाम जन्तुः) can try to close the gates of destiny when it is ripe for action (Lit. ready to ripen). Nobody can have the power to prevent fate, bent upon showing its result. [v. l.] जन्तोः Not a good reading.

87 युक्तमेतत्...भद्रस्य ? पृथिवी does not like भागीरथी's answer that is full of philosophy, and sarcastically asks her:—Was this all proper what your child Râma did ?

101-2 तदिह विषमे Then in this difficult situation. [v. l.] तदतिगहनं It is extremely difficult.

107 आपातदुःसहः स्नेहसंवेगः The excitement (संवेग) of the mind caused by affection is unbearable at the beginning (आपात).

260 सानुषङ्गाणि कल्याणानि. Blessings are followed by blessings. [Lit.] blessings have a following (अनुषङ्ग).

GLOSSARY.

Tad. Ter. = Taddhita Termination (Termination applied to substantives to form other substantives).

Krit. Ter. = Krit Termination (Termination applied to roots to form substantives).

अकाण्ड. (IV, 187; V 268) Lit. without break (अ+काण्ड). Sudden. Cf. दर्भाङ्कुरेण चरणः क्षत इत्यकाण्डे तन्वी स्थिता कतिचिदेव पदानि गत्वा. शाकुं. II. 12. पततु शिरसि अकाण्ड-यमदण्ड इवैष भुजः. मा. मा. V. 31.

अकुतोभय (II, 193; V, 260) Without fear from any guarter. (नास्ति कुतोपि भयं यस्य सः ; मयूरव्यंसकादि-तत्पुरुष).

अजगर. (II, 203) A huge serpent; (boa constrictor); from गॄ to swallow with Krit. Ter. अ. (अजं छागं–a goat—गिरति इति).

अञ्जना. (I, 295) Name of the mother of मारुति.

अतिथि (IV, 3) A guest; from अत् to wander with Krit. Ter. इथि; or नञ्-बहुव्रीहि, अ+तिथि, (न विद्यते द्वितीया तिथिः यस्य).

अतिभूमि (III, 519) Excess; culmination. अतिक्रान्ता भूमिः ; (तत्पुरुष). Cf. एतेन अद्य सविशेषदर्शनेन अतिभूमिं तस्या अभिनिवेशो गामिष्यति (मा. मा. II).

अतिमात्र. (VI, 50) Beyond limit. मात्रां अतिक्रान्तं अतिमात्रं (प्रादि-तत्पुरुष).

अत्याहित (II, 96,-98) Calamity. p. p. of धा with अति & आ.

अध्यवसित. (I, 423) Determined. p. p. of सो with अधि & अव.

अनराल. (III, 233; VI, 82). Unbent ; Straight-forward; from अराल crooked. Used, in literal as well as figurative sense.

अनामय(IV, 136;VI, 78) Sound health. Lit. absence of disease; from आमय. आमयस्य अभावः अनामयं (अव्ययीभाव). Used when one inquires about the health of a क्षत्रिय.

अनिल (III, 313) Wind; from अन् to breathe by Krit. Ter. इल.

अनुक्रोश (III, 169) Compassion. From क्रुश with अनु.

अनुगत (I, 383) Following; ttending; conformable to. pp. af गम् with अनु used activelyo.

अनुगुण (I, 383) Having similar qualities; agreeable; अनुकूलः गुणः यस्य तत् (बहुव्रीहि).

अनुपधि (II, 16) Sincere; guileless; disinterested. from उपधि guile, self-interest. न विद्यते उपधिः यत्र तत् (नञ् बहुव्रीहि).

अनुभाव (I, 293, 298; IV, 294; VI, 215, 218, 357) Majestic appearance; dignity. This is a word of frequent use in भवभूति.

अनुरसित (II, 226) Echo; reverberation. p. p. of रस् to sound with अनु used as a noun.

अनुरोध (I, 33) Accordance; regard. from रुध् with अनु to obey, by Krit. Ter. अ.

अनुषङ्ग (VII,260) Association; coalition; from सञ्ज् with अनु by Krit. Ter. अ.

अनोकह (I,231;II,246) A tree. from हन् with अनोक as उपपद by Krit. Ter. अ. अनसः (of a chariot) अकं (Motion) अनोकं; अनोकं हन्ति असौ अनोकहः.

अन्तेवासिन् (VI, 156) A pupil; a student; from वस् with अन्ते as उपपद. by Krit. Ter. इन्. अन्ते (near) वस्तुं शीलं यस्य असौ (उपपद-तत्पुरुष;it is not अलुक्समास).

अन्धतामिस्र (IV, 70) A division of the infernal regions supposed to be enveloped in deep darkness, to which people committing suicide are condemned. Derived from अन्ध (blinding) and तामिस्र (hell.)

अपत्यकृतिका (I, 31) Adopted; artificial. अपत्यार्थं कृतिः (adoption) यस्याः सा अपत्यकृतिका.

अपाश्चिम (I, 461) Not followed by any in the rear; last. न विद्यते पश्चिमः (follower) यस्य इति (नञ् बहुव्रीहि) cf. अपाश्चिमः अयं मकरन्द-बाहुपरिष्वङ्गः । मा. मा. ९.

अपास्किरमाण (II, 152) Scratching the ground. pres. part. of कॄ to scatter with अप. स् or सुट् is inserted beween the prefix and the root by Panini's rule अपात् चतुष्पात्शकुनिषु आलेखने–After अप, स् is put before the root कॄ when scratching of the ground by beasts or birds is meant. The Atmanepada is authorized by the Vârtika of Kâtyayana–किरतेः हर्ष-जीविका-कुलायकरणेषु. कॄ takes आत्मनेपद when scratching of the ground for joy, subsistence or building of the nests is meant.

अब्रह्मण्य (II, 135) A cry for help, meaning 'no protection to Brâhmanas. from ब्रह्मन् a Brâhmana with Tad. Ter. य. in the sense of befitting. ब्रह्मणि साधु ब्रह्मण्यम् । न ब्रह्मण्यम् अब्रह्मण्यम् ।

अभिनय (VII, 270) Acting; gesticulation ; dramatic representation. From नी with अभि by Krit. Ter. अ.

अभिनेयार्थः (IV, 327) Fit for stage ; adapted to the stage. अभिनेयाय अर्थं अभिनेयार्थः (चतुर्थी नित्य-तत्पुरुष).

अभ्यर्ण (IV,305) Near, adjoining. p. p. of अर्द् with अभि. The त of the past pass. part. is changed to न by the Sûtra of Panini. (VII,2,25) अभेश्च अविदूर्ये. (when vicinity is meant).

अमृता (I, 3) (1) Eternal (2) As sweet as nectar.

अयस्कान्त (IV,262) Lit. Beloved of iron. Magnet. अयसः कान्तः अयस्कान्तः .

अरविन्द (III, 436; VI, 224) A day-lotus. From विद् with अर as उपपद by Krit. Ter. अ. अरान् इव (like spokes) पत्राणि (petals) विंदति (possesses) इति.

अर्घ्य (II,7; III,312) An offering to gods or to respectable persons, often consisting of water, milk, grass, curds, ghee, rice, barley and mustard-seeds.

अवगूरण (III,397) Overflow.

अवतरण (II,273) (1) Getting down (2) Waving something in honor of a person.

अवनि (III, 603) The Earth. From अव् to protect by Krit. Ter. अनि. अवति सर्वान् इति अवनिः.

अवष्टम्भ (IV 229) Majestic appearance; dignity. Cf. सावष्टम्भनिशुम्भसंभ्रम० (मा. मा. V. 22.)

अर्थ (VII, 182) Outcome.

अथवाद (1, 393) Eulogy; praise. प्राशस्त्यपरं (प्रशंसाबोधकं) वाक्यं अर्थवादः.

अलात (III, 408) A fire-brand.

अश्वमेध (II, 120; III, 566) The horse-sacrifice. अश्वः मेध्यते हिंस्यते यास्मिन् इति. The sacrifice is to be performed by sovereign rulers only. The horse is to wander at will for a year, with an escort. When the horse returns without obstruction the scrifice is to be performed.

अष्टावक्र (I, 72) A great sage who was born crooked in eight limbs in consequence of the curse of his father. Cf. यस्मात्कुक्षौ वर्तमानो ब्रवीषि, तस्माद् वक्रो भवितास्यष्टकृत्वः।

आकूत (IV 334) Wonder. (V 265;VI, 320) Emotion; feeling.

आक्षेप (V, 216) Reproach; censure. From क्षिप् with आ to rebuke by Krit. Ter. अ.

आग्निमारुत (V, 196) Belonging to Agni and Marut. From अग्नि

and मरुत् with Tad. Ter. अ. applied to the Dvandva compound अग्नामरुतौ. The termination अ is added by the rule तस्य इदम् (Something belonging to). अग्नामरुतोः इदं आग्निमारुतम्. The first letters of both the member of the Dwandwa compound take Vriddhi when those members are names of Gods. Cf. Pân*ini* देवताद्वन्द्वेच (देवताद्वन्द्वे उभयपदवृद्धिः) Accordingly अ and म take वृद्धि.

आग्नेय (IV, 137) Beloning to Fire. From अग्नि by Tad. Ter. एय in the sense of तस्य इदम् (belonging to) by the rule अग्निकलिभ्यां ढक् वक्तव्यः अग्नि & कलि take the Ter. ढ (एय).

आतपत्र (I,224) An umbrella. From the root. त्रै with आतप (heat) by the Krit. Ter. अ आतपात् त्रायते इति आतपत्रम्.

आतोद्य (VII, 8-184) A combination of four kinds of musical instruments (i) तत (Harp, lute &c.)(ii) आनद्ध (drum, tabor &c.) (iii) सुषिर (Bamboo-flute &c.) (iv) घन (cymbals &c.)

आत्रेयी(II,19) A female descendant of Atri from अत्रि by Tad. Ter, एय in the sense of अपत्य. अत्रेरपत्यं स्त्री आत्रेयी.

आदित्य. (VI,185) Descendants of Aditya, the Sun. आदित्यस्य अपत्यानि पुमांसः आदित्याः। From आदित्य by the Tad. Ter. य in the sense of offspring.

आनुयात्रिक (IV,338;VI,131) follower. From अनुयात्रा by Tad. Ter. इक in the sense of तत्र नियुक्तः (Employed) अनुयात्रायां नियुक्तः आनुयात्रिकः।

आनुष्टुभ (II, 63) consisting of Anushtubhs. From अनुष्टुभ् by Tad. Tar. अ. अनुष्टुप् एव आनुष्टुभम्।

आभ्युदयिक (III, 41) calculated to the prosperity; From अभ्युदय by Tad. Ter. इक.

आम्नाय (II,67; IV,28) Sacred texts. (VI,150) Tradition. From म्ना with आ by Krit. Ter. अ. आम्नायते असौ आम्नायः.

आयुधीय (IV 438) Soldier. From आयुध by Tad. Ter. ईय in the sense of तेन जीवति (getting livelihood by) आयुधेन जीवति इति आयुधीयः.

आयोधन (VI,10;VI,78;VI,167) Battle; fight. From युध् with आ by Krit. Ter. अन in the sense of अधिकरण.

आयोध्यक (I, 12) A citizen of अयोध्या. From अयोध्या by Tad. Ter. अक. अयोध्यायां भवः आयोध्यकः। आयोध्यिक is not a good word.

आरकूट (V,116) Brass.

आरण्यक (I,202;II,236) An inhabitant of the woods. From अरण्य with Tad. Ter. अक in the sense of man, road chapter, law, monastery and elephant.

आर्ष (II, 73) Holy, divine. From ऋषि with Tad. Ter. अ. in the s nse of belonging to.

आलर्क (I 403) Belonging to a mad dog. From अलर्क (a mad dog) अलर्कस्य इदं आलर्कम् ।

आलेख्य (VII,137) Painting; picture. From लिख् with आ.

आवेग (III,415) Uneasiness; anxiety; agitation. From विज with आ by Krit. Ter. अ.

आश्वमेधिक (IV,402) Pertaining to the Horse-sacrifice. From अश्वमेध by Tad. Ter. इक.

आश्वास (VI,91) Confidence. (VI, 8) Solace; consolation. From श्वस् with आ (to take breath) by Kirt. Ter अ.

इक्ष्वाकु (I,201) The celebrated ancestor of the Solar kings, the son of Vaivasvata Manu. supposed to be born from the nose of the latter.

इङ्गुदी. (I,195) Name of a tree.

इभ (II.228 ; V,60) An elephant. From इ (to go) by Krit. Ter. भ.

उच्छ्वास (III,380) (1) Vent, free breathing (2). Existence; life. From श्वस् to breathe with उत् by Krit. Ter. अ.

उज्ज्वल (III, 243; VI, 333) Bright; shining. (Lit. Burning); from ज्वल् with उत् by Krit Ter. अ.

उत्खात (III, 229) Uprooted; plucked. (III, 571) Extracted; removed (V, 5) Uneven ground. (VII,258) Eradicated; destroyed. p. p. of खन् to dig with उत् used literally as well as figuratively.

उत्पथ. (IV, 295) Wrong conjecture; error. Lit. Wrong path. Tatpurusha Compound of उत् and पथिन्. उत्क्रान्तः पन्थाः उत्पथः । पथिन् is changed to पथ at the end of any compound. Cf. Panini ऋक्पूरब्धूःपथामानक्षे. (The words ऋच् पुर्. धुर् and पथिन् take the ending अ at the end of any compound). By another rule भस्य टेर्लोपः, पथिन् loses its इन् before this अ.

उत्पीड (III, 121.) A Column. (III, 374;VII,75) Excess; overflow. Cf. दर्शनं पुनः प्रियसख्याः बाष्पोत्पीडेन निरुद्धं न लभ्यते (मा. मा. VI, 11.) From पीड् (to press)

with उत् by Krit. Ter. अ.

उत्सङ्ग (I, 99) The lap. From सञ्ज् with उत् by Krit. Ter. अ. उत्सज्यते अस्मिन् असौ उत्सङ्गः ।

उद्गीथ (II, 24) The second part of Sâma or chanting of a hymn.

उद्घात (III, 209) Reference; allusion. (V, 5) Jolting; shaking. From हन् with उत् by Krit. Ter. अ. उद्धननं उद्घातः ।

उद्दाम (III, 83–120) Furious; fierce; violent. From दामा with उत्. उद्गता दामा (chord; rope) यस्य असौ उद्दामः (बहुव्रीहि).

उद्वह (IV, 287) Head; principal. Generally at the end of a compound. From वह् with उद् to lead with Krit. Ter. अ.

उद्वेग (I, 381) Agitation; excitement. From विज् with उत् by Krit. Ter. अ.

उपकरण (IV, 34; V, 205) Instrument, implement. From कृ with उप by Krit. Ter. अन. उपक्रियते अनेन इति उपकरणम् ।

उपचार (I, 70; VI, 207) A form of address; (V, 137) Usage, use. From चर् with उप by Krit. Ter. अ.

उपधान (I, 355) A pillow. From धा with उप by Krit. Ter. अन. उपधीयते अस्मिन् इति उपधानम् ।

उपप्लव (VI, 77) (1) Misfortune; evil. (2) Snapping, destruction, end (in the reading अनुपप्लव).

उपरोध (II, 299; IV, 386) Obstacle; obstruction. From रुध् with उप by Krit. Ter. अ. उपरुध्यते अनेन or उपरोधनं उपरोधः.

उपादान (III, 189; VI, 161) Immediate cause. From दा with उप & आ by Krit. Ter. अन.

उपाधि (VI, 106) Condition or limitation of space, time &c. From धा with उप and आ by Krit. Ter. इ.

उपाय (III, 542) Remedy; expedient. (VI, 162) A fact; From इ with उप.

उल्बण (V, 187) Powerful.

उल्लोल (III, 417; V, 104) Violently agitated.

उषर्बुध (VI, 33) Fire. From उषस् and बुध् (4 A) to be awakened. by Krit. Ter. अ. उषसि बुध्यते असौ उषर्बुधः.

ऊर्जस्विन् (IV, 411) Strong; powerful. From ऊर्जस् (Strength) by Tad. Ter. विन् showing possession. ऊर्जः विद्यते यस्य.

ऋष्यमूक (I, 281) A mountain range in the Southern India near the lake Pampà where Râma dwelt temporarily with

Sugriva.

ऋष्यशृङ्ग (I, 32; II, III) A sage, the son of विभण्डक, born of a female deer having a horn on his forehead. From ऋष्य (An antelope) and शृङ्ग. ऋष्यस्य शृङ्गं इव शृङ्गं यस्य (बहुव्रीहि).

ऐक्ष्वाक Any descendant of इक्ष्वाकु the first of the Solar Kings. Used for Râma in (III, 105, V, 208) for Chandraketu; in (V, 63–191). From इक्ष्वाकु by Tad. Ter. अ. इक्ष्वाकोः अपत्यं ऐक्ष्वाकः Declined as ऐक्ष्वाकः ऐक्ष्वाकौ, इक्ष्वाकवः &c.

ऐन्द्रावैष्णव (V, 196) Belonging to Indra and Vishnu. From इन्द्र and विष्णु by Tad. Ter. अ. इन्द्राविष्ण्वोः इदं ऐन्द्रावैष्णवम्. See the note on आग्निमारुत.

ओजायित (V, 239) p. p. of the denominative of ओजस्. ओजसा इव (ओजस्वता इव like a powerful person) आचरितं ओजायितम्. The स् of ओजस् and अप्सरस् is necessarily dropped before the य of the denominative Cf. वार्तिक of कात्यायन. ओजसोऽप्सरसो नित्यं इतरेषां विभाषया।

औद्धत्य (VI, 97) Impudence; arrogauce. From उद्धत (p. p. of हन् with उत् insolent) by Tad. Ter. य. उद्धतस्य भावः औद्धत्यम्. Cf. औद्धत्यं आयोजितकामसूत्रम्. (मा. मा. I 4.)

और्मिलेय (VI, 210) The son of ऊर्मिला, the daughter of जनक and the wife of लक्ष्मण. ऊर्मिलायाः अपत्यं पुमान् और्मिलेयः चन्द्रकेतुः.

ककुभ् (II, 185) A direction.

कडार (V, 118; VI, 18) Tawny.

कण्डूल (VI, 150) Having an itchy sensation. From the noun कण्डू (Itching) by Tad. Ter. ल in the sense of possession.

कदम्ब (III, 270; VI, 174) A kind of tree suppsoed to put forth buds simultaneously at the rumbling of clouds. (V, 145) Collection, multitude.

कदम्बक (II, 109) A multitude. Here it means a prominent person.

कदर्थित (V, 83) (1) Despised (2) teased; tormented. p. p. of कदर्थय the denominative of कदर्थ. It is a कर्मधारय compound of कु (bad) and अर्थ. कुत्सितः अर्थः कदर्थः. कु is changed to कद् before any vowel in a तत्पुरुष Compound. cf. Panini कोः कत् तत्पुरुषे अचि।

कन्दर (I, 232) A cave.

कन्दल (III, 145) A colleciton. (III,487) A sprout.

कपिल (I,206) A great sage

who reduced to ashes the sixty thousand sons of सगर. (VII, 6) Tawny. From कपि by Tad. Ter. ल.

कपिला (IV, 26) A tawny cow.

कपोत (II, 153) A pigeon.

कराल (V, 28) Formidable; terrible. (V, 41) Gaping, opening.

करुण (III, 7–62–179–596; VII, 147) (1) The pathetic sentiment;sentiment of sorrow. (2) (I,255; VII 72) Pitiable; pathetic; tender. From कृ by Krit. Ter. उन. करोति मनः आनुकम्पाय असौ करुणः That which makes the heart sympathetic.

कर्कन्धू (IV 8) The jujube tree.

कर्णपाश (VI 259) A beautiful ear. The word पाश put after कर्ण indicates beauty and put after केश or its synonyms indicates collection.

कल्प (II 49) Method; form. (V, 117) A day of Brahman consisting of 432 million years of mortals and measuring the duration of the world.

कवचिन् (IV, 405) Wearing an armour. From कवच an armour by Tad. Ter. इन् showing possession.

कवल (III, 229) A morsel; a mouthful. From क (water) and वल् to move. केन वलति असौ कवलः Going under the throat by moisture.

काकली (III, 243) A low and sweet tone.

कातय (III, 436) cowardice. From कातर (timid) by Tad. Ter य. कु is changed to का in the sense of ईषत् (Slightly).कातर is a compound of कु and तृ. इषत् तरति असौ कातरः.

कार्य I, 212 Business. From कृ.

कार्मुक (I,244) A bow. From कर्मन् by Tad. Ter. उक. कर्मणे प्रभवाति तत् कार्मुकम्।

कार्ष्णायस (III, 528) Made of steel. From कृष्णायस by Tad. Ter अ. कृष्णायसस्य इदं कार्ष्णायसम् कृष्णायस is a कर्मधारय compound, of कृष्ण (black) and अयस् (iron). कृष्णं अयः कृष्णायसम्। अयस् is changed to अयस when it shows genusor when it forms a proper noun at the end of a तत्पुरुष compound. कृष्णायस-steel-is a genus.

कालप्रियानाथ (I, 6). Lord of कालप्रिया the goddess-favourite of Death-called काली. कालप्रियानाथ is the famous idol of Shiva at Ujjain called महाकालेश्वर. There is the word कालप्रियनाथ

also, which means–the god or the lord who is the favourite of Death.

कालिन्दी (I, 214). The river Yamunâ, the daughter of कलिन्द (The mountain that forms the source of the river Yamunâ.) कलिन्दस्य अपत्यं स्त्री कालिन्दी.

कश्यप. Any descendant of कश्यप; used for the poet himself in (I, 7). whose गोत्र was कश्यप. (ii) used for the bird जटायु in (I,227)who was also descendant of कश्यप.

किंवदन्ती (I,42–411; IV,12) A rumour. From वद् with किं by Krit Ter. अन्ती.

किंशुक (VI 28) A kind of tree having red blossoms. From किं and शुक the parrot. किंचित् शुकः इव किंशुकः The tree which slightly resembles a parrot.

किसलय (III, 65; 221) A sprout; a tender shoot.

कीचक (II, 281) A hollow bamboo.

कुक्कुट (II, 153) A cock. (An onomatopoetic word).

कुञ्ज (II, 281) An arbour; a small bower .

कुटीर (II, 281) A hut.

कुलपति (III, 604) A sage who feeds and teaches 10000 pupils. From कुल a collection and पति. Here used for वाल्मीकि.

कुवलय (I,290; III, 293) The blue lotus.

कुहर (II, 287) A cavity; a hollow.

कूट (v, 118) A summit; a peak. From कूट्. Cf. इभकुम्भकूटकुट्टाकपाणिकुलिशस्य हरेः प्रमादः। मा. मा. (V, 32.)

कृपाण (II, 159) A sword. From कृपा and नुद् to drive away by Krit. Ter. अ (ड) before which उद् of नुद् is dropped. कृपां नुदति असौ कृपाणः।

कृशाश्व (I, 237) The grandfather of विश्वामित्र. Acc. to रामायण this कृशाश्व had two daughters जया and सुप्रभा. The former had 100 sons and the latter 50. All these sons were in the form of missiles and were in charge of विश्वामित्र.

कोटि (VII, 11) The end of the bow.

कोविदार (V, 5) Name of a tree.

क्रकच (IV. 67) A saw. (An onomatopoetic word)

क्रव्याद् (I 459; III, 367; IV, 356) A carrion–eater. From क्रव्य (Raw flesh) and अद् to eat. क्रव्यं अत्ति असौ क्रव्याद्.

क्रौञ्च (II, 62) A heron. From the root कुञ्च to deceive.

क्रौञ्चावत (II, 282) A forest to the south of दण्डकारण्यं. Here in the text क्रौञ्चावत must be regarded as an adj. (क्रौञ्चावतस्य इदं क्रौञ्चावतं) Belonging to the forest क्रौञ्चावत) क्रौञ्च is found as the name of a mountain.

क्वणित (VI, 6). Making a jingling sound. From क्वण्.

क्षाम (III,67) Imatiated, wasted away. p. p. of क्षै (क्षायति) to decay. The त of the p. p. is changed to म after the root क्षै Cf. Panini क्षायो मः.

क्षालित (I,254) Washed away; requited. p. p. of क्षल् (क्षालयति).

खर (II,199; V, 260) Son of विश्रवस् and step-brother of रावण. He was appointed by रावण as the protector of जनस्थान. He was killed by राम. (III, 529). An ass.

गण्डूष (III, 231) A mouthfûl.

गह्वर (II,196) A cave.

गुण (V, 187). The bow-string. (IV, 154) Merit.

गुलगुलायमान (VI, 51) Roaring; thundering

ग्राम (VII, 9) Collection.

ग्रावन् (VI, 137) A stone.

घटन (III, 178) Union; combination. From घट् to join.

घटा (II, 281; V, 37) troop.

घर्म (II, 151; III, 68-378) Sunshine. From घृ to sprinkle by Krit. Ter. म.

चत्वर (I, 116) A court-yard. From चत् with Krit. Ter. वर. The word however seems to be connected with the numeral चतुर् (Four) in sound as well as in sense.

चित्रकूट (VI, 322) A mountain, at a distance of nearly ten miles from Allahabad, with the river Ganges to its north.

चेतना (III, 385; VII, 77) Consciousness. From चित् (10 U. to know)by Krit. Ter. अना.

चौलकर्म (II, 46) The ceremony of tonsure. From चूडा by Tad. Ter. अ.

छद्मन् (I. 435) Fraud; trick. From छद् to conceal by Krit. Ter. मन्. छाद्यते अनेन इति छद्म.

छन्दस् (II, 68) The sacred text of the Vedas. From the root छन्द् by Krit. Ter. अस्.

छेद (III, 229) Cessation; termination. From छिद् to cut by Krit. Ter. अ.

जटायु (III, 205; III, 530) The name of a semidivine bird, a friend of दशरथ and hence

regarded as an elderly relative by राम, सीता and others. The word जटायुस् also is used by the poet in (I, 275, III, 528). From जटा and आयुस् perhaps with a sly reference to his very long life Cf. मन्वतरपुराणस्य &c.

जतुकर्णी (I, 9) Name of the mother of the poet भवभूति.

जनस्थान (I, 250–255; II, 88) A part of the दण्डक forest to the south of गोदावरी.

जर्झर (I, 262) Broken to pieces; shattered. From जॄ.

जात (III, 288; IV, 301) A term of endearment meaning "dear boy". From जन्.

जानपद (III, 390; VII, 3) A rustic; a peasant. From जनपद by Tad. Ter. अ. जनपदे (in the country) भवः जानपदः ।.

जामदग्न्य (V, 240–246) Name of परशुराम, the son of the sage जमदग्नि. जमदग्नेः अपत्यं पुमान् ।

जाम्बवत् (III, 550) A leader of bears. He was an old warrior, and had a large brain. He aided Râma in the fight with रावण.

जीमूत (VI, 224) A cloud. From जीवन (Water) and मूत tied (p. p. of मव् to bind). जीवनं मूतं अनेन असौ जीमूतः । The वन of जीवन is dropped in the compound by Panini (VI, 3; 109) पृषोदरादीनि यथोपदिष्टम्. जीमूत is under पृषोदरादि class.

जृम्भक (I, 136) Missiles that make the objects,against which they are sent completely motionless as if they are painted in a picture.From जृम्भ्. जृम्भयन्ति (निश्चलान्कुर्वन्ति) तानि जृम्भकाणि ।

ज्योतिस् (IV, 220) Light of Brahman. (V, 116) Light; lustre. From द्युत् to shine by Krit. Tcr. इस्.

ज्योत्स्नाप्राय (I, 191) Mostly composed of moonlight. ज्योत्स्ना प्रायः येषां तानि ज्योत्स्नाप्रायाणि (बहुव्रीहि). प्राय is a word meaning much or a great deal, found often at the end of a compound. The word ज्योत्स्ना is derived from ज्योतिस्.

डम्बर (VI, 174) (i) Resemblance. (ii) Pompous apperane; grandeur.

डामर (V, 31) Terrible; dreadful. ii) Resembling; like.

तटस्थ (III, 177; VI, 289) Indifferent. Standing aloof. From तट and स्था by Krit. Ter. अ.

तमसा (II, 61) The name of a river rising from the mountain ऋक्षवान् and flowing south-

ward. The hermitage of वाल्मीकि was situated on the bank of this river.

ताण्डवित (I, 297) Dancing; made to dance. From ताण्डव (dance) by Tad. Ter. इत. ताण्डवं सञ्जातं अस्य असौ ताण्डवितः।

तिरश्चीन (III, 408) Oblique, slanting. From तिर्यञ्च by Tad. Ter. ईन without any change of meaning तिर्यगेव तिरश्चिनम्।

तिर्यक् (III, 269; VII, 4) A lower animal. From तिरस् and अञ्च to go. तिरस् is changed to तिरि.cf.Pâ*n*ini (तिरसः तिरि अलोपे)

तीर्थ (I, 278) A holy personage. (III,205) Flight of steps leading to a river; a ghât; (VI, 100). A holy place of pilgrimage. From तृ to cross by Krit. Ter. थ.

तुमुल (V, 71) Tumultuous; noisy. Cf. यत्र्यत्य एष तुमुलो ध्वनिः अम्बुगर्भ० (मा. मा. IX 3).

तुरग (V, 94) A horse; तुरं (hastily) गच्छति इति तुरगः।

तुहिन (III, 485) Snow; ice.

तूणी (IV, 240) A quiver.

तेजस् (VII,34) Energy; fire of energy; (V,56) Might; strength.

तौर्यत्रिक (IV, 329) Triple symphony. गीत वाद्यं नर्तनं एषां समाहारः तौर्यत्रिकम्। A compound of तौर्य and त्रिक (triad). तौर्य is derived from तूर्य (A musical instrument).

त्रयी (II, 47) in त्रयीविद्यां Triple; threefold. Cf. त्रयी वै विद्या—ऋचो यजूंषि सामानि. (श. ब्राह्मण). त्रयी is really a noun (triad) but here it is used as an adjective. (II, 49) The three Vedas in त्रयीवर्जं.

त्रायित (IV, 174) Secret.

त्रिमूर्धन् (II, 191) A demon, supposed to be the son of Râv. na. From त्रि (three) and मूर्धन् (head).

दण्डक (II, 21) A forest to to the south of the विन्ध्य mountain. Formerly it was a rich tract of land owned by the king दण्डक one of the sons of इक्ष्वाकु. दण्डक insulted his preceptor; and the latter turned the country into a forest,

दन्तुर (VI, 258) Jagged; indented. From दन्त by Tad. Ter. उर. Cf. पाणिनि(V,2,106) दन्त उन्नत उरच्. (उर is a termination applied to दन्त when it means उन्नत i. e. projected).

दिनकर (I,257;VI,72) The Sun. From कृ with दिन (day) by Krit. Ter. अ.

दुर्दान्त (IV, 432) Lit. Un-

tamable; proud; insolent. p. p. of दम् to tame with दुर्.

दुर्मनायमाना (I, 119) Dispirited. pres. part. of the denominative from दुर्मनस् (a बहुव्रीहि compound of दुर् and मनस्). दुःखितं मनो यस्याः सा दुर्मनाः। दुर्मनाः इव आचरन्ती (स्त्री) दुर्मनायमाना।

दुर्विपाक (i) (I, 402) Bad result. (ii) (I, 439) Producing bad result. Compound of दुर् bad and विपाक result. कर्मधारय in (i) and बहुव्रीहि in (ii).

दोहद (I,312) Desire in pregnancy.From दोह (desire) and दा (to give) by Krit. Ter. अ. दोहं ददाति असौ दोहदः।

दौहित्र (IV, 317) Grandson. From दुहितृ daughter. by Tad. Ter. अ. दुहितुः अपत्यं पुमान् दौहित्रः।

द्वादशवार्षिक (II, 112) Extending over a period of twelve years. From द्वादश and वर्ष by Tad. Ter. इक. द्वादशभिः वर्षैः निर्वृत्तम्–द्वादशवार्षिकम्। Cf. पाणिनि, तेन निर्वृत्तम् In this sense of निर्वृत्तम् (accomplished in a period) the noun denoting a period takes the termination इक.

द्वादशाब्दक (VII, 164) द्वादशं (twelfth) अब्दं ययोः तौ द्वादशाब्दकौ (Twelve years old) From द्वादश and अब्द a year.

द्विरद (V, 94) An elephant. A compound of द्वि two and रद a tusk. द्वौ रदौ यस्य (बहुव्रीहि) one who has two prominent tusks.

धर्मासन (I, 53) The judgment-seat. Compound of धर्म and आसन. धर्मस्य आसनं धर्मासनम्.

धात्री (II, 45) A nurse. From धे to suck by Krit. Ter तृ (fem.. त्री).

धुरंधर (I, 111; IV, 15) Chief; foremost. Lit. bearing the yoke; from धुरा yoke and धृ to hold by Krit. Ter. अ. It is not अलुक्समास. The समास is called उपपदसमास. धुरा is उपपद here. धुरां धारयति असौ धुरंधरः Cf. पाणिनि, संज्ञायां भृ, तॄ, वृ, जि, धारि, सहि, तपि, दमः। (To form technical terms the roots भृ &c. take the termination अ or खच्) Before this खच् there is an augment मुम् to the उपपद Cf. पाणिनि. अरुर्द्विषदजन्तस्य मुम्। Before this augment मुम्, the आ of धुरा is shortened. Cf. पाणिनि. खिति अनव्ययस्य (ह्रस्वः).

ननान्द (I, 97) A husband's sister. From न and नन्द् to rejoice by Krit. Ter. तृ. न नंदति असौ ननान्दा. One who does not take delight, in (the good luck of her brother's wife).

नमोवाकं (I, 1) Uttering the

word नमस्. The compound is explained in two ways. (i) नमः इति वाकः (word) यस्मिन् कर्मणि तथा (ii) नमः इति उक्त्वा नमोवाकम्. Here the term. अम् (णमुल्) must be supposed to have been applied to the root ब्रू or वच् irregularly.

नामधेय (V, 51) A name. From नाम. The termination. धेय is applied to the words रूप, भाग and नाम without any change of meaning.

निकाय (VII, 4) A collection; an assemblage. From चि with नि by Krit. Ter. अ.

निकुञ्ज (II,222) A bower.

निगमान्त (II, 25) Vedânta philosophy contained in the Upanishads, which are regarded as the last chapters (अन्त) of the vedas (निगम). निगमानां वेदानां अन्तः निगमान्तः वेदान्तः। Lit. निगमान्त means the Upanishads.

निबन्धन (i) (III, 574) Tie; bond; stay. cf. मामकीनस्य मनसो द्वितीयं निबंधनम्। मा. मा. (III. 8) (ii) (VI 38; VII, 48) cause. cf. इदं च तत्र साधीयः प्रत्याशानिबन्धनम् (मा. मा III 2) from बन्ध् with नि by Krit. Ter. अन. निबध्यते अनेन इति निबन्धनम्.

निर्ऋति (V, 225) A bane; adversity. from ऋ with निर् by Krit. Ter. ति. (ii) Ruin. hell.

निर्घात (II, 100) A stroke. From हन् with निर् by Krit. Ter अ.

निर्घृण (I, 459) Ruthless; merciless. निर्गता घृणा (pity) यस्य.

निर्विशेष (IV, 123) not differing from (निर्गतः विशेषः यस्मात् सः).

निर्वेद (III, 174; IV, 125) Despondency. From विद् with निर् by krit. Ter. अ. (निर्विद्यते means 'is disgusted with').

निर्व्यूढ (I,276) carried out to the end successfully. p. p. of वह् with निर् and वि. cf. निर्व्यूढः संभावनाभारः बुद्धरक्षितया (मा. मा.).

निषङ्गिन् (IV, 406) An archer. Lit. having a quiver; From निषङ्ग A quiver.

निषाद (II,65) A mountaineer. From सद् with (नि to sit below) by Krit Ter. अ. निषीदति अधस्तात् समाजे असौ निषादः।

निष्पीडित (III, 145) Pressed out; squeezed out. p. p. of पीड् with निस् to press out.

नीरन्ध्र (II, 241; VI, 52) Very close; lit. without holes. From रन्ध्र with निर्.

नीराजित (VI, 187) (i) Illuminated. (ii) Over which the ceremony of नीराजन was performed. नीराजन is a ceremony in which lights are waved before

a person as a mark of respect p. p. of राज् with निर्.

नीललोहित (VI, 21) An epithet of S'iva. Compound of नील (blue) and लोहित. (blood)

नीवार (I,230) Wild rice.

नृशंस (IV, 165) A ruffian. From शंस् to kill with नृ(men)by krit. Ter. अ. नृन् शंसति असौ नृशंसः

नैराश्य (III, 177) Despair. From निराशा by. Tad. Ter. य. निर्गता आशा यस्य निराशः। निराशस्य भावः नैराश्यम्।

न्याय्य (V, 163) Right; just. From न्याय by. Tad. Ter. य. न्यायाद् अनपेतं न्याय्यं cf. पाणिनि. धर्मपथ्यर्थन्यायाद् अनपेते. The words धर्म, पथिन्, अर्थ and न्याय take the Tad. Ter. य. in the sense of अनपेत (not deviated from.)

पक्षति (III, 530) The root of wing. ति is a Tad. Ter. applied to the word पक्ष to mean 'the root' cf. पाणिनि. पक्षात् तिः।

पक्ष्मल (i) (III, 306) Having beautiful eyelashes (ii) (IV, 277) Soft. Lit. hairy. From पक्ष्मन् (eyelash) by Tad. Ter. ल.

पञ्चवटी (II, 84–86) A part of the दण्डक forest. पञ्चवटी literally means a collection of five वट trees. पञ्चानां वटानां समाहारः पञ्चवटी (द्विगु).

पद (I, 8) (i) Word. (ii) The science of पदs i. e. the Science of Grammar.

पदाति (V, 94) A soldier. From अत् to wander with पाद by Krit. Ter. इ. पाद is changed to पद् before आति.

पद्मयोनि (II, 71) God Brahman. Lit. Sprung from a lotus.

परःसहस्र (I 141; VI, 152) More than a thousand. सहस्रात् पराः परःसहस्राः (सुप्-सुप्-समास) पर takes स् at its end or पर is a word included under the पारस्कर group of पाणिनि which takes the augment स् irregularly.

पराक (IV, 69) A kind of penance, in which a fast is observed for twelve days.

पराधीन (II, 11.) Depending on others. It is a सप्तमीतत्पुरुष of पर and the indeclinable अधि. अधि is changed to अधीन at the end of a compound. परस्मिन् अधि इति पराधीनम्।

परिकल्पना (III, 524) Thought. from कॢप् with परि.

परिग्रह (i) (III 275, IV 191, VI 232.) Receiving; accepting (ii) (I, 183) Taking in marriage. (iii)(VII, 143)Favor;

favoring. from ग्रह् with परि by Krit. Ter. अ.

परिणाम (i) (II, 222) Ripening (ii) (III, 453) Result; consequence. From नम् with परि by Krit. Ter. अ.

परिदुर्मनायित (III, 435) Displeased at heart. See note on दुर्मनायमाना.

परिवर्त (VII. 171) Change; alteration. From वृत् with परि to change by Krit. Ter. अ.

परिशेष (I, 299) Remnant. from शिष् with परि to remain. by Krit. Ter. अ.

परिसर (III, 111) Border; vicinity. From सृ with परि by Krit. Ter. अ.

परीवाह (III, 374) An outlet; a channel. From वह् with परि by Krit. Ter. अ. The इ of परि is lengthened by Panini's rule—उपसर्गस्य घञि अमनुष्ये दीर्घः बहुलम्.

परोरजस् (VII, 27) Pure; without passion. रजसः परः परोरजाः (सुप्-सुप्-समास). For the augment स् see note on परःसहस्र. परोरजस् is a word in पारस्करादिगण

पर्यवसित (I, 441) At an end. p. p. of सो(to end)wit परि & अव.

पर्याप्त (i) (IV 6) To one's satisfaction cf. पर्याप्तं मयि रमणीयम्मरत्वं संधत्ते । मा. मा. (V 3.)(ii) (IV, 150) Enough. (iii) (V, 252) full; whole. (iv) (V, 252) Given. p. p. of आप् with परि.

पर्याय (IV, 267) Manner; way. From इ with परि.

पश्चिम (I, 460) Last. From पश्चात् by Tad. Ter. इम. पश्चाद्भवः पश्चिमः ।

पाक (i) (III, 87) Cooking. (ii) (VII, 85) Frnit, result. From पच् by Krit. Ter. अ.

पारिप्लव (IV, 295; VI 290) distracted; bewildered. From प्लु with परि by Krit. Ter. अ.

पुण्डरीक (I, 288; VI, 107) A white sunlotus.

पुरंध्री (IV, 164) An elderly woman. From. पुर and धृ. by Krit. Ter. अ. fem. ई. पुरं (the house) धारयति इति पुरंध्री. (उपपद-समास)

पुष्कर (III, 231; VI, 123) A blue-lotus.

पुष्पक (II, 156–275) The baloon of Râma taken away by him from Râvana.

पूतंमन्य (IV 130) Regarding (himself) purified. उपपदसमास of मन् to regard with पूत. म् (मुम्) is an angment. आत्मानं पूतं मन्यते असौ पूतंमन्यः cf. the word पण्डितंमन्य. cf. पाणिनिः-आत्म-

माने खश्. (The root मन् takes the termination खश् when there is the sense of आत्ममान (regarding oneself).

पेशल (VI, 315) Clever;

पैप्पल (IV, 244) Made of पिप्पल the holy fig tree. From पिप्पल by Tad. ter. अ in the sense of विकार. पिप्पलस्य विकारः ।

पौर (III, 390; IV, 362; VII 3) Citizen. From पुर by Tad. Ter. अ in the sense of भव (born in) पुरे भवाः पौराः.

पौलस्त्य (I, 14; III. 528) Râvana. From पुलस्त्य by Tad. Ter अ. पुलस्त्यस्य अपत्यं पुमान् (descendant of) पौलस्त्यः । पुलस्त्य was the mind-born son of ब्रह्मा. विश्रवस् was the son of पुलस्त्य. रावण was the son of विश्रवस्.

प्रकर्ष (III, 8) Excess; high degree. From कृष् with प्र by Krit. Ter. अ.

प्रकृति (i) (VII, 262) The natural or original form. (ii) (VI. 135) Natural disposition. From कृ with प्र by Krit.Ter.ति.

प्रगल्भ (VI, 321) Developed; full-grown.

प्रजवित (V, 4) Rapid; swift. From प्रजव (great force) by Tad. Ter. इत. जव is derived from the obscure root जु.

प्रजापति (I, 86) God Brahmâ.

प्रणय (III, 329–362) Affection; regard. From नी with प्र by Krit. Ter. अ.

प्रतनु (I. 187;) Very small.

प्रतिकृति (i) (II, 124; III, 569; VII, 227) Image. (ii) (I, 268) Retaliation. From कृ with प्रति by Krit. Ter. ति.

प्रतिष्ठा (V, 178–180) Stability.

प्रत्यवभास (II, 62) Manifestation.

प्रत्यवाय (I, 60) (i) An impediment. (ii) A sin from the non-performance of a duty. From इ with प्रति and अव by Krit. Ter. अ.

प्रत्युप्त (III, 587) Imbedded; fixed. p. p. of वप् with प्रति to fix. Cf. प्रत्युप्तेव च वज्रलेपघटितेव । (मा. मा. V, 10).

प्रदर (II, 202) A chasm. From दॄ with प्र.

प्रबन्ध (IV, 346; VII, 44) A composition; a treatise; From बन्ध् with प्र by Krit. Ter. अ.

प्रमाण (I, 8) (i) Adjustment. (ii) The proof. (iii) The science treating of the proofs i. e. Nyâya philosophy.

प्रमाथ (V, 239) Slaughter. From मथ् with प्र by Krit. Ter.अ.

प्रमाद (i) (III, 15–490) mis-

take. (ii) (III, 72)Outrage. (iii) (III,15) Fainting; intoxication. From मद् with प्र.

प्रलाप (i) (III, 375) weeping. (ii) (III, 473) Raving.

प्रलेप (III, 461) Ointment.

प्रविलय (VI, 58) Melting away. From ली to melt with प्र & वि by Krit. Ter. अ.

प्रशस्ति (VI, 294) (i) Praise. (ii) Description. From शंस् with प्र.

प्रस्तर (III, 324) A stone.

प्रस्रवण (II, 87–243) Name of a mountain to the south of जनस्थान. From स्रु to flow with प्र. Lit. a mountain from which many streams flow down.

प्राचेतस (II, 28–75; VI, 262) Name of वाल्मीकि.

प्रासङ्गिक (i) (II, 92) Incidental; casual. (ii) (VI,265) Belonging to the occasion of. From प्रसङ्ग by Tad. Ter. इक.

बन्धन (i) (II; 151; III, 65) Stem. (ii) (III, 10) A sinew. (iii) (IV, 112) A string.

बर्ह (III,258) A peacock's tail.

बर्हिण (I, 298) A peacock.

बाष्प (I, 261–289) A tear. From बाध् by Krit. ter. प. दृष्टिं बाधते असौ बाष्पः। पृषोदरादित्वात् सुट्.

बिभीषिका (IV; 424) A Scarecrow. From the desiderative (बिभीष) of भी by Krit Ter. इक (fem. इका) Cf. अतिप्रशान्त-भीषण-विभीषिका-प्रकारैः अपक्रान्तं पिशाचैः। (मा. मा. V,18) विभीषिका is also a correct word derived from the causal (भीषय) of भी with वि.

बिस (III; 221) the lotus-fibre

बीभत्स (i) (I;430) Cruel. (ii) IV, 142 disgusting. From the root बध् (pr.3rd sig बीभत्सते)by Krit. Ter. अ. The root बध् takes सन् (स of the desiderative) without any change of meaning

ब्रह्मन् (I) II; 28 The Supreme Being. (2) (I, 140; VI; 151) The Sacred text; Veda. From बृंह् to grow by Krit Ter मन्.

ब्रह्मकोष (VI; 86-203;) The treasure of the Veda.

ब्रह्मचारिन् (IV;238) Studying the Teda. From चर् to Study with ब्रह्म as उपपद by Kirt .Ter. इन्. । ब्रह्म (वेदः) तत् चरितुं शीलं यस्य असौ ब्रह्मचारीः Cf Panini सुपि (उपपदे) अजातौ णिनिः (इन्) ताच्छील्ये । Any root takes the Krit. Ter. इन् when preceded by a substantive and when the whole compound shows a habit.

भस्मसात्–(III; 386) Entirely to the state of ashes.From भस्मन् by Tad. Ter. सात् in the sense

of कार्त्स्न्यं (entirety) Cf. Panini विभाषा साति कार्त्स्न्ये । (V, 4, 22)

भाव (I) (I, 18) Honored Sir, a term of respect. (2) (III; 393) Things;objects (3) (VI;-135) Nature; character. (4) (VI; 240) Manners; ways.

भूत (IV; 99; VII; 5) A living being.

भैरव (V, 40–117) Terrible. From भीरु by Tad. Ter. अ.

भोग (II, 201) The body of a serpent.

भ्रमि (III; 265, VI 20) whirling; revolution. From भ्रम् by Krit. Ter. इ.

मङ्गल्य (IV, 132) Pure; holy. There is also the word माङ्गल्य in (VI, 252; VII, 269) which means auspicious. Both the words are derived From मङ्गल.

मद (I, 339) Intoxication.

मधुपर्क (IV, 28) Lit. A mixture of honey. A respectful offering made to a guest or to the bridegroom on his arrival. The mixture consists of curds, ghee, water, honey and sugar. From पृच् to mix.

मधुरा (VII, 259) also called मधुपुर. The capital city of the demon मधुर or लवण; the modern Muttra.

मनीषिन् (I, 65) Wise; learned. From मनीषा by Tad. Ter. इन् showing possession. मनीषा is an irregular Sandhi of मनस् and ईषा.

मन्दाकिनी (VI, 322; 323; 331) The river Ganges.

मन्यु (1) (III,165) Emotion. (2) (III, 397; IV, 67) Grief. (3) (III, 538) Anger (4) (IV, 140) Resentment. From मन् by Krit. Ter. यु.

मन्वन्तर, (I, 274) The period of one मनु consisting of 4,320,000.human years. 1/14th day of Brahmâ.

मसृण (1) (I,362;VI,123) Soft. (2)(IV,258;VI,37) Lovely. This is one of the favourite words of भवभूति.

मसृणित (V, 142) Glistening. From मसृण.

मह (VI,351) A festival Cf. बन्धुता–हृदय–कौमुदीमहः । मा. मा. IX 21.

महस् (IV,130) Lustre. From मह् to shine.

माञ्जिष्ठक (IV,243) Dyed red with मञ्जिष्ठा. मञ्जिष्ठया रक्तं माञ्जिष्ठं । माञ्जिष्ठं एव माञ्जिष्ठकं. From माञ्जिष्ठा by Tad. Ter. अ. in the sense of तेन रक्तं (Dyed red).

माथुर (I, 470) Belonging to

मथुरा. मथुरायां भवः माथुरः See note on मथुरा.

मार्तण्ड (VI, 20) The Sun.

मुखर (I, 232;II, 185) Noisy. From मुख by Tad. Ter. र.

मुण्ड (V, 40) The head.

मृणाल (III,229) The fibrous root of a lotus.

मृणाली (I,220) A lotus stalk. Cf. परिमृदित-मृणाली-म्लानं अङ्गं

मूर्त (IV, 101) Incarnate. p. p. of मुर्छ्.

मेचक (VI, 171-249.) Dark-blue.

मेदुरित (I, 233) Thickened. From मेदुर Thickby. Tad. इत.

मैत्रावरुण (V 195) Name of वासिष्ठ. From मित्र and वरुण by Tad. Ter अ. मित्रश्च वरुणश्च मित्रावरुणा.मित्रावरुणयोः अपत्यं पुमान् मैत्रावरुणः मैत्रावरुणिः वा The word मैत्रावरुणि also is used in the same sense (I,108). वसिष्ठ is regarded as the son of the Sun & Varuna both.

मोद (II, 172) Delight. From मुद्. मोद is the delight at the sight of common things; while प्रमोद is that at the sight of uncommon ones.

मोहन (I, 340) Fascinating From मुह्.

मौकलि (II, 282) Also मौकुलि. A crow.

मौर्वी (IV; 243) Made of मूर्वा plant. From मूर्वा by Tad. Ter. अ. (Fem. ई.) in the sense of product. मर्वायाः विकारः मौर्वी.

मौलिक. (III; 23) (I. Radical From मूल (the root). (2)Chief From मौलि (the head)

यजन (I, 475) A sacrifice.

याज्ञवल्क्य (IV; 12) A celebrated sage, who wrote a code of laws; he was the pupil of वैशंपायन.

रङ्गप्राश्निक (VII;14) the audience. From रङ्ग and प्रश्न by Tad. Ter.इक.रङ्गप्रश्नं कुर्वन्ति ते रङ्गप्राश्निकाः

रणरणक (I 290-380) uneasiness; anxiety. A favourite word of भवभूति.Possibly an onomatopoetie word. Cf. रणरणकविवृद्धिं बिभ्रत्० मा. मा. (I, 41)

रस (1) (II, 15) Flavor; taste (2) (III; 7) The Sentiment. (3) (II; 252) Liquid.

रहस्य. (1) (I, 136) A Mystic spell. (2) (II; 16) Secret of conduct. From रहस् by Tad. Ter. य. रहसि भवं रहस्यं ।

रुण्ड (V, 60) A headless body

रोहिण (II; 284) The Indian fig tree.

रौरवी (IV; 242) Made of the hide of रुरु (a kind of antelope)

From रुरु by Tad. Ter अ. (fem ई) रुरोः इयं रौरवी.

ललाटंतप (VI; 231) Scorching the forehead. उपपदसमास of तप् with ललाट. म् is an augment after ललाट. f.Panini असूर्यललाटयोः दृशि तपोः (खच्) (III,2,36) The roots दृश् and तप take the Krit. Ter अ.(खश्)when there are the words असूर्य and ललाट respectively as उपपद्s. whenever there is this खश् termination the उपपद takes the augment म्.

लवण (I, 468; VII 259) The Son of मधु and कुम्भीनसी the Sister of रावण. He was Killed by शत्रुघ्न.

लवली (III; 222-487) A kind of creeper.

लाञ्छन. (1) (I 8) Title (2) (V, 269) Sign; mark. From लाञ्छ्. लाञ्छ्यते अनेन इति लाञ्छनम्.

लेलिहान (VI; 32) Constantly licking. From लिह् frequentative (यङ्लुक्) by Krit. Ter. आन (चानश्) showing habit. पुनः पुनः लेढुं शीलं अस्य असौ लेलिहानः

लोपामुद्रा (II, 273; III,4)The daughter of the King of विदर्भ and the wife of the sage अगस्त्य. She is also called सत्यवती.

वज्रकीलायित (I, 446) acted like a thundbolt. p. p. of the denominative of वज्रकील (A thunderbolt) वज्रकीलः इव आचरितं वज्रकीलायितं ।

वडवा (V. 69) The Submarine mare.

वत्सतरी (IV; 29-37) A heifer. From वत्स by Tad. Ter. तर. (fem तरी) forming diminutives.

वनस्पति (I, 214; IV, 61) A large tree. Compound of वन and पति. स् is added after वन, as वनस्पति is a word under the पारस्कर group of Panini.

वसुंधरा (IV, 82) The Earth. उपपदसमास of वसु & धृ. see note on धुरंधर.

वाक्य (I, 8) (1) Sentence (ii) The science of sentences पूर्वमीमांसाशास्त्र.

वातायन (I, 326) A window. Comp. of वात and अयन.

वारण (III, 223) Elephant.

वाल्मीकि (II, 26) Name of a sage, the author of the Râmâyana. Supposed to have been born of a वल्मीक (a mole-hill.)

विकट (1) (IV, 443) Broad; wide. (2) (VI, 189) proud.

विकराल (V, 188; VI, 52) Very dreadful. A compound of वि and कराल. विशेषेण करालः ।

विकर्तन (V, 80; VI, 2) The sun. From कृत् to cut with वि.

विक्षेप (III. 42) Diversion. From क्षिप् with वि.

विघस (V, 41) A half-chewed morsel. cf. नृमांसविघसैः आघर्वरं क्रन्दतः । मा. मा. V, 14. From घस् to eat with वि by Krit. Ter. अ.

विदग्ध (IV, 259) Clever. p. p. of दह् with वि.

विपर्यय (III, 540) A change. From इ with वि & परि by Krit. Ter. अ.

विप्रत्यय (IV, 407) Doubt. From इ with वि & प्रति.

विप्रयोग (I, 62) Separation. From युज् with वि and प्र.

विप्रलब्ध (I, 478) Deceived. p. p. of लभ् with वि & प्र.

विप्रलम्भ (1) (VI, 271) Delusion. (2) (VI, 308) Separation.

विभ्रम (I, 191–335) Grace.

विलय (VII, 114; VII, 170) Dissolution; end. From ली with वि by Krit. Ter. अ.

विवर्त (i) (II, 76; III, 597) Change of form; modification. (ii) (VI, 58) An unreal appearance caused by अविद्या or Nescience. Acc. to Vedânta Philosophy of *S*ankara, Brahma is the only real thing; every other thing is as mere illusion or विवर्त. From वृत् with वि by Krit. Ter. अ.

विवर्तमान (VI, 53) Turning round. pr. p. of वृत् with वि to revolve.

विश्राम (1) (I, 385) Rest (2) (IV, 212; VI, 101) Cessation. From श्रम् with वि by Krit. Ter. अ. The form विश्राम is wrong acc. to Pâ*n*ini, the correct form being विश्रम. However it is often found in classical Sanskrit poets. Cf. तत्र विश्रामहेतोः (मेघदूत). विश्रामं लभतामिदं...धनुः (शाकुन्तल). उचिता विश्रामभूमिरियम् (वेणीसंहार IV, 1) ...विश्रामहेतोः कतिपयान् दिवसान् अतिष्ठत् (कादम्बरी)

विश्वकर्मन् (III, 551) Name of त्वष्टृ, the architect of gods.

विश्वंभरा (I, 85) The Earth. उपपदतत्पुरुष of भृ with विश्व. See note on धुरंधर.

विषम (VII, 101) Difficulty. Compound of वि & सम.

विष्किर (II, 152) A bird. From कृ to scatter with वि by Krit. Ter. अ. Cf. Pa*n*ini विष्किरःशकुनिःविकिरो वा । (VI, 1, 150) (The root कृ with वि takes the augment स् optionally before it when it means a bird).

विस्रम्भ (1) (I, 456) Confidence. (2) (II, 249; VI, 287)

A confidential matter. The word विश्रम्भ is also used in the same sense.

वीची (III, 18) A wave.

वैखानस (I, 228; IV, 42) An anchorite; वानप्रस्थ. (i) From खन् with वि. or (ii) from वि & नख. विखनन्ति कामक्रोधादीन् ये ते वैखानसाः। or ब्रह्मणो नखात् ये जाताः ते वैखानसाः।

वैदेशिक (I, 27) A stranger. From विदेश (Foreign country) by Tad. Ter. इक. विदेशे भवः वैदेशिकः।

वैवस्वत (VI, 182) Born from the Sun. विवस्वतः (of the Sun) अपत्यं पुमान् वैवस्वतः।

वैश्वानर (VII, 217) The fire. From विश्व all, and नर man. Lit. Commonly worshipped by all.

व्यग्र (I, 205) Engaged in. A compound of वि and अग्र.

व्यतिकर (1) (III, 580) Interview (2) (III, 542; V, 110) Mixture. From कृ with वि & अति by Krit. Ter. अ.

व्यपदेश (1) (III, 39) Excuse; device. (2) (VI, 113) Title. From दिश् with वि & अप.

व्याघ्र (IV, 23) A tiger. From घ्रा (to smell) with वि & आ by Krit. Ter. अ.

शकुन (II, 247) A bird. From शक्. शकुन also means an omen. The ideas of 'the bird' and 'the omen' seem to be connected together.

शकुन्त (II, 220) A bird. From शक्.

शकुन्ति (I, 277; II, 220) A bird. शकुन्तिका in (I, 435) is the diminutive (fem.) of शकुन्ति.

शरण्य (II, 172–218) Yielding proteetion, From शरण by Tad. Ter. य in the sense of fit. शरणे साधुः (fit) शरण्यः।

शल्य (III, 408; III, 571) An arrow. From शल् to go.

शल्यित (III, 186) Pierced, as with a dart. From शल्य by Tad. Ter. इत. शल्यं संजातं यस्य असौ शल्यितः। Cf. पाणिनि V, 2, 36

शालीन (VII, 198) Bashful. From शाला (school) by Tad. Ter. ईन. Cf. Pâ*n*ini शालीन-कौपीने अधृष्ट अकार्ययोः। (V, 2, 20) (शालीन is a form from शाला when it means अधृष्ट timid; bashful)

शिखण्ड (I, 151) A lock of hair on the head. From अम् to go with शिखा by Krit. Ter. ड.

शिखण्डी (III, 260) A peacock. From शिखण्ड (a peacock's tail) by Tad. Ter. इन्.

शिखिन् (VI, 28) Fire. From

शिखा (flame) by Tad. Ter. इन्.

शीकर (III, 18, 232) Spray. From शीक् to wet.

शून्य (1) (I,272, 479) Devoid of. (2) (III,444) Desolate. From शूना (slaughter) by Tad. Ter. य. शूनायै हितं शून्यम् ।

श्रवणपाश (VI, 334) A beautiful ear. See note on कर्णपाश.

श्रोत्रिय (IV, 29) A learned Brâhmana. Cf. Panini श्रोत्रियः छन्दः अधीते. (V,2, 84) श्रोत्रिय is a word in the sense of 'one who studies the Vedas'.

श्लाघ्य (IV, 168; VII, 213) Praiseworthy. From श्लाघ् to praise, by Krit. Ter. य.

श्वापद (II, 196–218; VII, 31) A wild beast. शुनः पदं येषां ते श्वापदाः । The word श्वन् takes दीर्घ *i. e.* becomes श्वान् before दन्त, दंष्ट्रा, पद &c.

षण्ड (II, 217) Collection.

संविधानक (III,595) Arrangement of incidents in a plot. From धा wilh सं and वि. by Krit. Ter. अन. क is added without any change of meaning, संविधानं एव संविधानकम् ।

संवेग (III,27,87) Acuteness; agitation.

संवेदन (I, 445) Feeling; suffering. From विद् with सं by Krit. Ter. अन.

संहति (VI, 14) A collection. From हन् with सम् by Krit. Ter. ति.

संगम (II, 290) Confluence of rivers.

संवट्टन, (III, 439) Shaking. From वट्ट to move with सं by Krit. Ter. अन.

सत्र (I, 33; II, 112) A sacrificial session. From सद् to sit. by Krit. Ter. त्र. सीदन्ति अत्र इति सत्रम् । .

सत्त्व (II,200) An animal.

संदर्भ (1) (VI,296) A composition. (2) (VII, 147) Mixture. From दृभ् with सम्.

संदीपन (1)(III,4 ,0) Kindling, exciting. (2) (IV,416) provoking. From दीप् with सम्.

सपर्या (I, 237) Worship; Service. From सपर् to worship (सपर्यति) by Krit. Ter. अ. (fem आ). Cf. पाणिनि' अ प्रत्ययात् '

समाज (VII, 9) An assemblage. From अज् to go with सम्. समज means collection of beasts while समाज means collection of men. Cf. Pânini समुदोरजः पशुषु (III, 3, 69)

समाम्नाय (IV,378) A traditional collection. From म्ना with सं and आ to think together.

संपात (I, 320) Falling down. From पत् with सम्.

संप्रदाय (V, 125; VI, 158) Handing down by tradition. From दा with सं and प्र by Krit Ter. अ.

संप्रहार (V, 44; VI;65;) Battle; conflict. From हृ with सं and प्र byKrit. Ter. अ.

संभार (III; 184) Fullness; excess. From भृ with सम्.

संभ्रान्त (III; 2) Bewildered. p. p. of भ्रम् with सम्.

सल्लकी (II, 227; III, 78) A kind of tree.

सव्यपेक्ष (VI, 103) Dependent on. सहबहुव्रीहि of सह and व्यपेक्षा (need; necessity). व्यपेक्षया सहित: सव्यपेक्षः।

सांग्रामिक (IV, 378; V, 169) Martial; warlike. From संग्राम by Tad.Ter. इक.संग्रामस्य अयं संग्रामिक:

साधन (II, 131) An Army.

साध्वस (I,332) Fear;agitation.

सानुषङ्ग (VII; 260)See note on अनुषङ्ग.

सान्तपन (IV, 69) A Kind of rigid austerity in which one is to live upon milk and its products alone. Cf. गोमूत्रं, गोमयं, क्षीरं, दधि, सर्पिः कुशोदकम्।एकैकं प्रत्यहं पीत्वा अहोरात्रं अभोजनम् ।

साल–(VI, 232) Name of a tree.

सावित्र (I, 409)Descendants of the Sun. सवितुः अपत्यानि पुमांसः सावित्राः ।

सीरध्वज (IV, 129) Name of Janaka. A Compound of सीर (plough and ध्वज.)

सुधासूति (III; 481) The Moon. A Bahuvrihi Comp, of सुधा (nectar) and सूति (production

सुन्दस्त्री ((V, 258) Name of ताडका,the wife of सुंद son of जम्भ. ताडका was the mother of the demons मारीच and सुबाहु.

सुबाहु (IV, 199) The son of ताडका. He was Killed by राम at the sacrifice performed by विश्वामित्र.

सूनृता (V, 231)Kind, gentle; true.

सैकत (1,) (III; 434) A sandy. bank.(2)(III,421)made of sand. From सिकता (sand)

सैनिक (V, 239) A Soldier. From सेना by Tad.Ter. इक. सेनायां समवेति (gathers) असौ सैनिकः.

सोमपीती or(I, 80) A drinker of Soma. From सोम and पीत (drink.) सोमस्य पीतं सोमपीतं; सोमपीतं विद्यते यस्य सः सोमपीती । सोमपीथी also means a drinker of सोम where पीथ means पान(drink)

सौभ्रातकि (IV, 2) One of the

pupils of वाल्मीकि.

सौनिक (I, 435) A butcher. From सूना (slaughter or slaughter-house) by Tad.Ter. इक. सूनया जीवति सः सैनिकः ।

सौभाग्य (I, 149; VI, 261) Grace. From सुभग.

स्तनयित्नु (III, 100; V, 60;VI, 12) A cloud. From स्तन् (to thunder) by Krit. Ter. इत्नु.

स्त्यान (II, 226) Magnitude. p. p. of स्त्यै (to grow) used as a noun.

स्त्रैण (II, 373,) Nature of women. From स्त्री by Tad. Ter. न showing nature. स्त्रियाः भावः स्त्रैणम्.

स्निग्ध (1) (I, 184; II, 184) Lovely (2) (I,231;I, 303) Shining; glistening. p. p. of स्निह्.

स्यन्दन (V,30;V,94) A chariot. From स्यन्द् to go guickly by krit. Ter. अ. स्यन्दते असौ स्यन्दनः।

स्वप्नः (III,522) (1) Sleep (ii) dream.

हरिचन्दन (III 144) A kind of sandal tree.

हिरण्मय (II, 124) Golden. From हिरण्य by Tad. Ter. मय in the sense of ' made of '. हिरण्य drops its य before मय. Cf. Pâ*n*ini. दाण्डिनायन,–हास्तिनायन०... ऐक्ष्वाक-मैत्रेय-हिरण्मयानि। (VI,4.174)

हृदयंगम. (IV, 203) Agreeable to the heart. उपपदसमास of हृदय and गम्. हृदयं गच्छति असौ हृदयंगमः । Cf. कात्यायन's Vârtika गमेः सुपि (खच्) वाच्यः । The root गम् preceded by any noun takes खच् (अ).On account of खच् there is the augment म् (मुम्) after हृदय. Cf. हृदयंगमः परिहासः। मा. मा. (III. 8).

APPENDIX—A

Bhavabhŭti and the sources of the plot.

ıe general working of the public mind towards the ancient ıad prompted so many poets to choose their own themes :hem. Bhavabhúti did the same. His source was the rana. Bhavabhûti is not very careful about the original al and he makes changes as he likes in the story. He is d if he catches the essential pathos and the deep serious- the original emotion. He pays the least heed to the . Wherever he makes changes, he has a certain dramatic e in view:—

The picture scene in the first act is a creation of the dramatist. (For its purposes see additional notes pp. 4-5) Lavana is introduced to call the king away from the queen when he is lingering in her room at the time of his final good-bye to her (vide Introduction pp. iii-iv).

The incident of Sambúka is put after the beginning of the horse-sacrifice, so that, Rama, on his way from Janasthâna to his capital, may get down to witness the fight and the play that was purposely arranged by Vâlmiki Râma's swoons and his excess of emotion, together with the ambrosial touch of the hand of Sita who was rendered invisible for dramatic purposes, have no existence in the original and they are specially introduced in the drama with a view to give a humanizing tone to the actions and to heighten the pathos.

Râma's interview with Vâsanti is a creation of the dramatist, meant for bringing home to Râma his injustice to his devoted wife.

The fight between Chandraketu and Lava is arranged by the dramatist intentionally, because, the fight between Ráma and Lava, the father and the son, as it stands in the original would have been revolting to the sense of justice and decency in the minds of his audience.

(7) The characters of Vidyâdhara and Vidyâdhari are strictly dramatic.

(8) The drama within the drama has the same purpose as the meeting with Vâsanti (vide introduction pp. xi.)

(9) Lastly, the dramatist,being led away by the conventions of the rhetoricians, has given a happy end to the story while in the original it is strictly tragic and it must be tragic because the hero must suffer for his single grave mistake (vide Introduction p. p. xii–xiii.)

In short, Bhavabhuti has tried to retain the spirit, the pathos, and the general tone of the original, though at the cost of the innumerable details and their prescribed order. The materia of Bhavabhúti is the same as that of the epic poet. It is the arrangement and the plastering that gives him credit. It is the denounement of the play and the garb of the thought i.e. the style that gives a newness and charm to the whole edifice.

APPENDIX--B

Bhavabhuti's conception of Love and the relations between the husband and the wife.

It would not be reasonable, really speaking, to attribute an autobigraphical import to stray passages from the drama in order to get an idea of the dramatist's conception of love. Yet, when those passages philosophize upon love in general, and when they are put into the mouth of the principal characters, we cannot but acknowledge that those passages must have a certain significance. Such passages are occasionally found in the dramas of Bhavabhuti. Take for example the famous passage in the first act of the drama:—

अद्वैतं सुखदुःखयो.........प्रार्थ्यंते (I,382–388)

Here the dramatist clearly distinguishes love from the passion of youth. What better definition of love can we find elsewhere? Real love is alike in pleasure or in pain; neither circumstances nor age can work any change in it; but on the contrary it increases as time rolls on.

The passage in the Malati–Madhava shows his idea of the re-

lations, between the husband and the wife.

प्रेयो मीत्र......ज्ञातमस्तु । मा. मा.६।१८

Bhavabhúti does never mean that the wife must be completely subscrivent to the husband, Both, the husband & the wife he places on the same level. Neither of them can boast of any kind of superiority over the other. Each is to regard the other as the bosom-friend, the whole kinship, the highest aim, the treasure, in short, the very life itself. Sure it is, that though from these passages and the like, we cannot guess anything about Bhavabhuti's marriage or his own treatment of his wife, yet these must be his thoughts ahout love and about the relations between the husband and the wife.

APPENDIX--C

From the descriptions in various places in the play, it seems that the Aryan civilization had got a firm footing in the tract of land, called आर्यावर्त extending from the Himalayas to the north to the Vindhya mountains to the south. The tract to the south of the Vindhya mountains called दण्डकारण्य was inhabited by the aborigines of India. जनस्थान was a part of this दण्डक forest. जनस्थान cannot be identified with the present Nâsik district, for—

(1) Nâsik district cannot possibly have confluences of rivers formidable and deep even in summer (cf. उत्ताला: त इमे गभीरपयस: पुण्या: सरित्संगमा:।)

(2) It is not possible for the waters of the Godavari to flow with a gurgling sound in summer through the caverns in the vicinity of Násik (cf. एते ते कुहरेषु गद्गदनदद्गोदावरीवारय)

(3) In Bhavabhuti's जनस्थान wild elephants are found in number, while the Násik district is not known for elephants.

(4) The hermitage of Agastya is described by Bhavabhúti to be in the Dandaka. According to Ràmayana, it seems, that the hermitage was situated on the eastern coast.

(5) Reference is always made to the mountains in जनस्थान by the word 'southern mountains' (क्षोणिभृतो दाक्षिणाः)

These mountains must have been the Eastern Gháts which lay to the south of the native place of भवभूति. Had these mouutains been the Western Ghâts, the proper word for them would have been 'the western mountains'.

(6) जनस्थान is deseribed to be full of big sandal trees occupied by huge serpents. It is the southern forests—not the Nasik district—that are full of sandal trees.

From all these reasons it seems that the दण्डकारण्य and particularly the जनस्थान of भवभूति was situated to the south-east of the modern Berars. The lake पम्पा lay to the south of this Janasthána, and the mountains क्रौञ्चावत and चित्रकुञ्जवान् were the ranges belonging to the Eastern Ghâts.

APPENDIX—D

The Supernatural in Bhavabhüti.

The frontiers of the mortal and the celestial world meet and mingle in भवभूति as in कालिदास. The residents of both the regions interchange their places according to their free choice. The supernatural element is not so striking in the उत्तररामचरित as it is in the मालतीमाधव. In the उत्तररामचरित the whole tone of the drama is highly elevated. Consequently, the sight of the पुष्पक baloon, the miraculous presentation of Sita near Râma in the पञ्चवटी, the गन्धर्व pair, and the fairy वासन्ती together with the rivers भागिरथी and गोदावरी in bodily form—all these are so common that they cease to work as miracles, and become only ordinary occurrences. Even the missiles exchanged between कुश & चन्द्रकेतु lose their supernatural effect.

It is in मालतीमाधव only, that भवभूति can be said to have really introduced the supernatural. There he seems to have followed the then beliefs of the old Hindu Society in introducing the supernatural element:—अघोरघण्ट & कपालकुण्डला, without being visible, carry away मालती to their place of residence and are on the point of sacrificing her when they find another supernatural element at variance with them. It is सौदामिनी who baffles them in their attempts. The Dramatist is quite successful there in showing that there are two kinds of supernatural forces—the good and the evil—that are always at variance and that it is the good that prevails in the end.

THE LATER HISTORY OF RĀMA

TRANSLATION

ACT FIRST

Having tendered our homage to the bards of yore, we pray for this : may we win the divine Muse of Speech, that immortal phase of the Supreme Spirit. 1.+

[After this Benediction]

Stage-Manager—Cut short this prolixity. To-day, indeed, on the occasion of the fair of Lord Kālapriya, I have to address these learned gentlemen (assembled here). Your honours will be pleased to learn that there is an honoured scion of the Kashyapa family, called Bhavabhūti, the son of Jatukarṇī, bearing the distinctive appellation of Shrīkaṇṭha, and well-versed in the sciences such as Grammer, Logic and Mīmāṁsā;

The Brahmin whom the Goddess of Speech follows like a submissive wife. The Later History of Rāma, a play composed by him, is (now) going to be staged. 2.

Here now, I am transformed into one who is a sojourner (citizen of) in Ayodhyā for some business, and a contemporary of the time (when Rāma was crowned). [Glancing all around.] Ye sirs ! If now this is the occasion of

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+ With the reading वन्देमहि etc. in the second line : we tender this our homage to the ancient poets; we also make an obeisance to that Divine Speech the immortal etc.

the Coronation of His Majesty King Rāma, the destructive comet that consumed the family of Pulastya, when, joyous songs with music (in honour of its celebration) should be incessantly continued day and night, wherefore, then, the public squares are silent to-day with no more of choristers ?

[**Entering**]

An actor—Sir, His Majesty has, from this place, sent away to their (respective) homes those magnanimous Monkey warriors and Demon chiefs, his allies in the battle of Lanka, as also the priestly and the royal sages, those sanctifiers of the different quarters, that had come to congratulate him and for whose diversion there was this festivity going on this many a day.

Stage-Manager—I see; is that the reason ?

The Actor—And this also :

The queens, Rāma's mothers, headed by Vasishṭha and following the lead of Arundhati, have gone to the hermitage of their son-in-law to attend the sacrifice (going on there). 3.

Stage-Manager—Being an alien I ask, who is this son-in-law ?

The Actor—King Dasharatha begot a daughter, Shāntā by name, whom he made over in adoption to King Romapāda. 4.

Vibhandaka's son Rishyashringa took her for his spouse. He has (at present) commenced a sacrificial session lasting for (long) twelve years. And at his importune request, the elderly matrons are gone thither leaving behind Jānakī far advanced in pregnancy though she is.

Stage-Manager—What concern has it with us ? Come

on; let us attend upon the royal gates themselves in accordance with our professional practice.

The Actor—If so, let your honour think out some absolutely flawless eulogistic mode wherewhith to wait upon the king.

Stage-Manager—My good man,

We must do our duty the best; for, whence can there be immunity from blame. As with regard to the chastity of women, so with regard to the purity of speech, people are slanderous. 5.

The Actor—You should rather say ultra-slanderous.

For, even about Queen Vaidehī people are spreading scandals. Her stay at the house of the demon is at the root (of this scandal); and as to her purification by the fire-ordeal, they are not convinced (of that). 6.

Stage-Manager—If this scandalous report were to find its way to His Majesty, then it would be much deplorable.

The Actor—By all means, the sages and the divinities will bring about what is good. [Walking about.] Ye friends! Where is His Majesty now? [Listening] Thus the persons say :

Janaka, who, out of affection, came hither to greet (His Majesty), having passed these days here in rejoicings, has gone back to-day to the Videhas; to console the Queen, disconsolate on that account, the King leaves his judgment-seat and now enters the inner apartment. 7.

[Exeunt both.

End of the Prologue.

[*Enters Rāma seated and Sītā.*]

Rāma—Cheer up, my Queen; Vaidehī, cheer up!

Those revered elders certainly are not able to leave us.

But the obligatory nature of the religious observances robs them of the freedom (to stay here any longer); for, verily, the household life of those who have established the Holy Fire, is (ever) beset with (the danger of) sins. 8.

Sitā—I know it, my noble Lord, I know it. But then, separations from one's dear kinsfolk do cause anguish.

Rāma—Exactly so. Such, indeed, are the worldly affairs, rending the vitals of heart, disgusted with which, the wise discard all earthly interests and find repose in the woods.

[Entering]

Chamberlain—Rāma dear-[breaking off in the middle, with fear.]-Your Majesty!

Rāma—[With a smile.] Revered sir, surely, the form of address as 'Rāma dear' alone well-becomes the old attendant of my father's. Address me, then, as you are used to do.

Chamberlain—Lord, from the hermitage of Rishya-shringa, Ashtāvakra has come,

Sitā—Sir, why delay then?

Rāma—Usher him in at once. [Exit Chamberlain.

[Entering]

Ashtāvakra—Blessings on you both!

Rāma—Revered sir, I tender my homage. Please, take your seat here.

Sitā—Your Holiness, my salutation unto you! Are they all well-my elders to-gether with (their) son-in-law as also the venerable Shāntā?

Rāma—May I hope, in performing the Soma-sacrifice, my brother-in-law, His Holiness Rishyashringa, is not hampered by any obstacles? As also the noble Shāntā?

Sita—And does she ever think of us?

Ashtāvakra—[Taking his seat] Yes, of course. Queen, Revered Vasishta, the spiritual guide of your family, speaks thus to you (i.e. sends you this message).

The All supporting Divine Earth has generated thee; King Janaka, who is equal to Prajapati, is thy father; and thou, O delight (of our heart), art the daughter-in-law of those very monarchs of whose race the sun is the progenitor and we the spiritual guide. 9.

What else, then, can we pray for thee but this? —Be thou the mother of heroes.

Rāma.—We are blessed.

For, the utterance of the worldly-wise saints (always) follows (coforms itself to) the course of events (Artha), whereas, in the case of the primeval sages, it is the course of events that runs after (adapts itself to) their pronouncements. 10.

Ashtāvakra.—And, revered Arundhatī, the Queens and Shāntā have asked me again and again to deliver this message:-whatever pregnancy-longing she (Sita) may entertain, that should be unfailingly gratified at once.

Rāma.—It can be done if she but gives expression to her thoughts.

Ashtāvakra—And her sister-in-law's husband, Rishya-shringa, has sent this word to the Queen: Dear child, as thou art far gone with child, thou art not brought here (i.e art left there alone). Dear Rāma also is left there for the purpose of thy diversion alone. So, now we shall see thee, all hale and hearty with sons filling thy lap.

Rāma—[With a smile of joy blent with bashfulness.]

So be it. Has not His Holiness Vasishṭha sent me any instructions?

Ashṭāvakra—Listen.

The sacrifice of our sun-in-law has detained us (all) here; thou art young and hast only recently come to the throne. Devote yourself, therefore, to the gratification of thy subjects, for, whatever glory accrues from that, that is your supreme treasure. 11.

Rāma—As His Holiness Vasishṭha commands.

Affection, compassion, personal comforts-nay, (if required), even Sita herself-I shall not hesitate (lit. feel any anguish in heart) to sacrifice these, if it but pleases my people. 12.

Sīta—It is hence that my noble Lord is the foremost in the family of the Raghus.

Rāma—Who waits here? Arrange for Ashtāvakra's rest.

Ashṭāvakra—[Rising and walking about.] Lo! Prince Lakshmaṇa is coming! [Exit.

[**Entering**]

Lakskamaṇa—Hail, my noble brother! Arjuna, the painter, has, as instructed by us, portrayed upon this picture wall (or scroll) (scenes from) your career; let your noble self have a look at it.

Rāma—Thou knowest, my boy, how to divert (the mind of) the disconsolate Queen. How far are they (represented here)?

Lak.—As far as the purification of the noble Lady —the fire-ordeal.

Rāma—Peace ![In a conciliatory tone]

Of what avail are other (external) purifications to her who is pure by her very birth. Holy water and Fire,

surely, do not stand in need of purification by other means. 13.

O my Queen, sprung from the very sacrificial ground of the gods, forgive (us)! This is for thee a life-long calumny.

Alas! the people have to be humoured by those whose treasure consists in the prestige of their families. So, whatever unkindly we spoke of thee was indeed unmerited by thee. (For), by its very nature a fragrant flower is bestowed with an (exalted) position on the head and never the tramplings under the feet. 14.

Sitā—Never mind, my noble Lord, never mind. Come, let us then look at (those scenes from) thy life. [So saying she rises and moves about.]

Lak—Here is the painting.

Sitā—[Observing closely.] Who are these up (in the air), standing close to one another and looking as if extolling my noble Lord?

Lak—Queen, these are those Jrimbhaka missiles with mystic spells which were handed down from revered Krishāshva to His Holiness the sage Kaushika, who (later on) in his turn conferred them as a favour upon my noble brother at the time of slaying the demoness Tāṭakā.

Rāma—Queen, pay thy homage to these celestial weapons.

The primeval seers, Brahmā and others, for the benefit of the Sacred Truth (Brahma), practised austerities for over a thousand autumns; and then obtained the vision of these (missiles) which are (the manifestation of) their own lustre of penances. 15.

Sitā—My salutations unto them!

Rāma—By all means, henceforth they shall wait upon thy offsprings.

Sitā—I am favoured.

Lak—Here is the scene at Mithilā.

Sitā—Lo! How (beautifully) my noble Lord is painted here! Like a fresh blooming lotus, he is dark aud resplendent and tender, lovely and fully developed (mānsala) in his personal charms; struck dumb with amazement my father gazes intently upon his mild and lovely grace, (as) he carelessly breaks (in twain) the bow of Shiva; and the waving locks gracefully adorn his blooming (mandala) face.

Lak.—Noble Lady, look at this.

Here your father as also this Shatānanda, the son of Gotama and the family priest of the Janakas, offer their worship to the relatives Vasiṣtha and others. 16.

Rāma—It is indeed quite appropriate!

Who did not welcome the union of the two families of the Janakas and the Raghus; wherein the son of Kushika himself was both the bestower as well as the receiver.? 17.

Sitā—Here are you, four brothers, with the auspicious tonsure ceremony duly performed (on you). I feel myself to be in that very spot at that very occasion.

Rāma—Just so.

Meseems this is that self-same hour, when, O fair faced one, like a great festival incarnate this thy hand begirt with the lovely (nuptial) bracelet and offered (to me) by Gautama, thrilled me with joy. 18.

Lak.—Here is your Ladyship, here again noble

Māndavi and here our daughter-in-law Shrutakirti too.

Sitā—And, my son, who is this other?

Lak.—[Smiling and blushing, aside.] I see, the noble Lady asks me about Urmilā. All right. I shall divert her attention to something else. [Aloud.] Behold, noble Lady, this is something worthy of sight. Here is the revered Bhārgava.

Sita—[With alarm.] I tremble (with fear).

Ramā—Seer, my homage to you.

Lak.—Noble Lady, see. Here by my noble brother —[Breaks off]

Ramā—[Interuppting.] Don't you see we have many things yet to see; so, direct us somewhere else.

Sitā—[Gazing at Rāma with affection and deep respect.] Thou dost shine well, my Lord, with this thy magnanimous modesty.

Lak.—Here is our arrival at Ayodhyā.

Rāma—[With tears.] I remember, alas! I remember:

Our revered father was then still alive; we had but recently married and our mothers were tenderly looking to all our needs; gone indeed are those (happy) days of ours! 19

And this Sitā too, then,

A (mere) child, wearing a face lovely to look at on account of its flower-like teeth not dense owing to the fall of some of them, with charming buds (of new teeth) appearing on their side,-delighted my Queen-mothers with her tender and lovely limbs, surpassingly graceful, as if made of moon-light and guileless in their sportive movements. 20.

Lak.—Here is Mantharā.

Rāma—[Passing on silently to another scene.] Queen Vaidehī,

Here is that Ingudi tree on the (skirts) of the village of Shringavera, where, formerly, we met that chief of the hunters, our affectionate friend. 21.

Lak.—[Smiling, to himself.] So, my noble brother has skipped over the episode (referring to the conduct) of the second mother !

Sītā—Ay, here is the scene of tying the locks into the mats.

Lak.—The holy vow of a hermit which was obs:rved by the Ikshvāku Kings when they had become (sufficiently) old and they had devolved their royal authority upon their heirs, was undertaken by my noble brother in the very prime of his youth. 22.

Sītā—Here is Divine Bhāgīrathī of serene and holy waters.

Rāma—Goddess ! Presiding deity of the Raghu family ! I pay my homage to thee !

Oh Divine (River) ! it was only with the touch of thy waters that Bhagiratha, formerly, having undergone austere penances without minding bodily tortures, secured at last (after a long time) the release of his fore-fathers who were burnt to ashes by the fiery lustre of the enraged sage Kapila when they dug out the whole earth while busily engaged in search of the (lost) horse at th: time of Sagara's (horse sacrifice). 23.

•As such, O Mother, be thou, then, intent upon entertaining auspicious thoughts, even like Arundhati, towards Sītā, thy daugher-in-law.

Lak.—Here is that bunyan tree, called Shyāma, on

the bank of the Kālindī growing by the side of the road leading to Chitrakūta, which (tree) was pointed out to us by Bharadvāja.

[*Rāma looks at it longingly.*]

Sitā—Does my noble Lord remember this region?

Rāma—How can it be forgotten, my dear? Where— Lovely though unnerved by languor through the fatigue of journey, soothingly pressed with close embraces and languid like trampled lotus-stalks-those limbs of thine thou didst repose on my bosom and sink into deep sleep. 24.

Lak.—Here is (represented) the obstruction by the demon Virādha at the entrance of the Vindhya forest.

Sitā—No more of that now. Let me look at (the scene of) my entrance into the Southern forest, with my noble Lord holding in his own hand a palm-twig as a sort of an umbrella over me just to ward off the heat of the sun.

Rāma—Situated along the banks of the mountain streams, with there trees sheltering the hermits, here are (seen) those penance groves wherein self-controlled householders, regarding hospitality as their highest duty and cooking handfuls of rice (to live upon), find their (peaceful) dwellings. 25.

Lak.—Here is the mountain Prasravaṇa, situated in the centre of the Janasthāna with its blue appearance further deepened by the incessantly pouring clouds and with its ravines resonant with the (roar of the) Godāvari, hemmed in by the bordering woods which are dark, glossy and dense on account of the thickly growing clumps of trees.

Rāma—Dost thou remember, lovely one, those (happy) days (we spent) on this mountain while Lakshmṇa attended upon us and ministered to our comforts? Dost thou, likewise, remember the river Godāvari there with its refreshing water? Dost thou also remember those our rambling excursions in its neighbourhood? 26.

And moreover, (it was here that),

While with cheek meeting cheeck in close contact we kept on talking at random those sweet indescribables (Kimapi) in soft murmurs, locking up each other's arm in close embrace, the night itself terminated with its watches fleeing unnoticed. 27.

Lak.—Here is Shurpaṇakhā at the Panchavatī.

Sitā—Alas! my noble Lord! This is the last time that I see thee!

Rāma—Oh thou frightened at (the mere thought of) separation, this is but a picture.

Sitā—Be that as it may; the wicked (ever) causes uneasiness.

Rāma—Good Heavens! the events at Janasthāna appear as if happening in the present.

Lak.—And then the vicious demons with the stratagem of the golden deer perpetrated such a deed like this (as seen in the picture) as even now smarts us though wiped off (avenged) long ago. In the desolate Janasthāna, such were the pathetically piteous doings of my noble brother that even the stones are moved to tears; even the heart of adamant rends asunder. 28.

Sitā—[With tears, to herself.] Alas! Even to such extent the Joy of the Solar race was, on my account, subjected to miseries!

Lak.—[Observing Rāma, feelingly] Noble brother, what is this ?

These your flooding tears like the pearls of a broken necklace, flowing in streams, roll on the ground in shattered drops. Though suppressed within, this your vehement emotion inflating your heart with its swellings, does nevertheless betray itself to others by the throbbing of the lips and the nostrils. 29.

Rāma—Dear brother,

The fire of grief generated by separation from my darling–tormenting though it was–was somehow borne by me at that time in the hope of retaliation. (But) now the same once again being kindled in my mind causes acute agony like a wound in the vitals of my heart. 30.

Sitā—Alas ! Alas ! I too, in the heat of my intensive anguish, feel myself as if bereft of my Lord.

Lak,—[To himself.] Well then, I shall divert their attention. [Looking at the picture, aloud.] Here is, now, this scene illustrating the exploits and valour of Father Jatāyus, the honoured king of Vultures, as old as the (full long) Manvantara.

Sitā—Alas father ! Thou hast carried successfully to its bitter end (Nir) thy filial affection.

Rāma—Alas father ! Thou descendant of Kashyapa, king of birds, where can be found, once again, another like thee–a mighty saint, the store–house of holiness ?

Lak.—This here, to the west of the Janasthāna, is the mountain called Chitrakunjavān a part of the Daṇḍakā forest, ruled once by the headless demon Danu. This, here, on the Rishyamūka mountain, is the hermitage of Matanga. Here is (that) Shabara lady Shramaṇā, the

pious female-ascetic; and there it is the Pampā lake full of lotuses.

Sitā—It was here, you say, that my noble Lord, forsaking all (revengeful) rage and fortitude, wept loudly and bitterly.

Rāma—Queen, very beautiful is this lake. For, in this iake, while the Maleikāksha geese, warbling through intoxication, tossed with (the flapping of) their wings the white lotuses having broad and tremulous stalks, I perceived, in the intervals of the falling (of the old) and the rising of (the new) tears, the tracts to be full of blue lotuses. 31.

Lak.—Here is venerable Hanumān.

Sitā—That is he, the magnanimous son of Maruta, the mighty benefactor of humanity in its uplift (from the despair in which it was for long) though brought about after a long time. 32.

Rāma—As good luck would have it, it is he of mighty arms, the source of Anjanā's delight, by whose prowess blessed are we ourselves (in realising our goals) and all the worlds too.

Sitā—Child, what do you call this mountain, with pea-cocks dancing on the flowering Kadamba trees, where at the foot of a tree my noble Lord is portrayed as being overpowered by a trance, with his majesty and sublimity being all that is left of his graceful beauty, and supported by thee with tears in eyes?

Lak.— This is that mountain Mālyavān by name, perfumed with the fragrant Kakubha trees, on whose peak is perched an early cloud dark-blue and glossy in appearance. On this very mountain, my noble brother—

Rāma—Stop, desist from it; I am unable (to endure) any more. I feel as if that separation from Jānaki has returned once more to me. 33

Lak.—After this come (in the representation) those marvellous deeds infinite in number and each succeeding surpassing the preceding, performed by my noble brother and those venerable Monkey and Demon warriors. However, the noble Lady seems to have been fatigued (here). I beg, therefore, that you should (now) take rest.

Sitā—My Lord, by the sight of this painting, a longing has been created in me and I have a request to make.

Rāma—Why, thou (art free to) command.

Sitā—I feel (wish) that I should once again wander among those serene and majestic woodland groves and plunge into Divine Bhāgīrathī whose water is so sanctifying, serene and cooling.

R*āma*—Dear Lakshamana.

Lak.—I am at your behest.

R*āma*—Brother, our elders have only recently sent word that her longings should be gratified without delay. Make ready, therefore, the chariot that moves gently and is free from jolting.

Sitā—My noble Lord, you too shall accompany me.

Rāma—You hard-hearted, does it require to be told?

Sitā—Then I am pleased, I am pleased.

Lak.—As my noble brother commands. [*Exit.*

Rāma—Dear, let us repose for a while in the balcony.

Sitā—So be it. Brought on by fatigue, the sleep is overpowering me.

Rāma—If so, recline closely upon me, here, that you shall sleep (well).

Place around my neck this thy life-infusing arm bespangled with drops of perspiration rising through excitement and exertion and lovely like a necklace of moon-gems dripping being gently kissed by the moon-beams. 34.

[Helping her to do so, thrilled with joy.] My dear, what can this be ?

It is impossible to decide whether it is pleasure or pain; whether stupor or slumber, whether (slowly) spreading poison or (a feeling of) drunkenness. For, at every touch of thine a certain emotion benumbing all my senses (rises within me) which now deludes my consciousness, now bedims it. 35

Sitā—You are constant in your favours (affection); what else can it be than this ?

Rāma—These thy endearing words, O lotus-eyed one, ambrosial to the ear and balmy to the heart, cause the faded flower of my life to bloom, fill me with transport and enrapture all my senses. 36

Sitā—Come, thou of sweet address, let us repose. [Looks about for something to rest upon].

Rāma—Ay, what is (yet) to be looked for ?

Ever since the time of our marriage, at home or in the woods, in childhood and then again in young age, this is that has lulled thee to sleep, this arm of Rama, thy pillow, never resorted to by any other woman. 37.

Sitā—[Gesticulating sleep.] It is so, my noble Lord, it is so. [Sleeps.]

Rāma—How now, she of sweet address is already asleep on my bosom ! [Gazing upon her]

She is the very Lakshmi in my house, an ambrosial pencil to my eyes; this her touch is a thick (paste of) sandal juice to my body; this her arm round my neck is a cool and tender pearl necklace; what of hers is not dear (to me)? If only–but then, unbearable is that separation. 38.

[Entering.]

Door-keeper—Has come, my Lord!

Rāma—Oh, who?

Door-keeper—Durmukha, your Majesty's personal attendant.

Rāma—[To himself.] Durmukha, the attendant in the harem! He was commissioned by me to act as a spy upon my subjects in the city and in the country! [Aloud.] Let him come.

[*Exit Door-keeper.*

[Entering.]

Durmukha—[To himself.] Alas! How, now, am I to report to His Majesty such an inconceivable public scandal about Her Majesty? Or rather, such indeed is the bounden duty of me, ill-starred as I am.

Sitā—[Talks in her sleep.] Alas! Gentle, my Lord! Where art thou?

Rāma—Oh, this is the same (latent) impression of the separation, causing uneasiness, which my Queen received while looking at the painting and which is now disturbing her with dreams. [Caressing her limbs affectionately.]

Uniform in happiness and in misery, adapting itself to all the vicissitudes of life; in which the heart finds its solace, the flavour of which the old age is unable

to decay and which, in course of time, as the veil of reserve drops away, abides in ripened deep affection— happy is that fortunate mortal being who somehow acquires this unique thing (the perfect love). 39.

Durmukha—[Approaching.] Victory to Your Majesty !

Rāma—Speak out what you have found out.

Durmukha—The citizens as well as the country folk praise Your Majesty and say, 'King Rāma has made us forget the great King Dasharatha.

Rāma—This is (mere) eulogy of mine; tell me some default on my part so that it may be rectified.

Durmukha—[With tears.] May Your Majesty listen. [Whispering into the ear.] Some such thing.

Rāma—Oh my Lord! How terribly unsparing is (the blow of) this thunderbolt of words! [Faints.]

Durmukha—Take heart, my Lord.

Rāma.—[Recovering.] Alas! Alas! Fie! That infamy of staying in a stranger's house attached to the daughter of the Videha-King, which was extinguished by miraculous means, has once again, by an adverse turn of fate, spread all around like the poison of a rabid dog. 40.

What then, ill-starred that I am, should I do in this case? [Reflecting, pitifully.] Or, what else ?

Gratification of the people by whatever sacrifice (possible)—this is the sacred duty of the saints; and the same was discharged successfully by my father who abandoned (for its sake) both me (his son) as well as his life. 41.

And only recently Venerable Vasishṭha has sent me a mandate (to this effct).

Further,

The (long) career (charita) which the Solar Monarchs, the foremost among mortals, have glorified—if that noble and marvellous career should, on my account, be fouled by some ignominious slander—then, alas! fie upon me the wretched! 42.

Alas! Queen, sprung from the sacrificial ground of the gods, who by the favour of thy birth hast sanctified the earth! Thou who hast been the joy of the race of the Nimis and the Janakas! Thou who shinest by thy character commended by Fire, Vasishtha and Arundhati! Thou to whom Rāma is all thy life! Thou our father's darling who didst speak little but agreeable! How is it that of thee graced thus, such (adverse) should be the lot?

Because of thee, the worlds are holy; but thee the people report as unholy. Through thee (again) the worlds are protected, (but) thou shalt perish unprotected. 43.

[To Durmukha] Durmukha, say to Lakshmaṇa: This is what thy new king Rāma commands thee. [Into his ears.] (You should say) thus, thus.

Durmukha—Oh, why does my Lord, hearing the words of those base persons, resolve upon meting out such unworthy (treatment) to Her Majesty who has been (long before) purified by Fire and in whose womb lies the sacred progeny (of the race of Raghu)?

Rāma—Peace! What? The people of my city and my country are base persons!

The race of Ikshvāku has ever been dear to the people; but as ill-luck would have it, there has arisen a cause for scandalous talks. And as to that miraculous incident at the time of her purification, who will believe it which took place so far away? 44.

Go then.

Durmukha:—Alas Queen!

Rāma—Alas, how woeful! I have become a ruthless person perpetrating the most detestable deed.

I am treacherously handing over to Death this my beloved whom I have brought up from childhood onwards and who, in deep love, shares with me identical feelings, as does a butcher his pet domestic bird. 45.

Why, then, do I, untouchable and sinful, defile my Queen? [Gently uplifting Sitā's head and withdrawing his arm.]

I am a chāndāla by my unparalleled heinous deed; leave me (therefore) ye innocent one; under the impression of a sandal tree thou hast clung to a poison tree of horrible consequences. 46.

[Rising.] Alas! Alas! The world of mortals is now a changed scene for me; to-day the purpose of Rāma's life is finished. The universe is now a void, a wasted wilderness (for me). My body has become (now) an abode for woes. There is no help for me, no choice, no alternative course! Or rather—

Rāma has been endowed with consciousness simply for the reason that he should thoroughly experience (what) pain (is). The life now acts like an admantine shaft, piercing the very vitals of my heart. 47.

Alas! mother Arundhati! Alas! venerable Vasishtha and Vishvāmitra! Alas O divine Fire! O Goddess Earth, that support all creatures! O father Janaka! O father! O mother! O Sugriva, my friend! O gentle Hanumān! O my great benefactor Vibhishana, King of Lankā! Alas! O fried Trijata! alas you are all now robbed, you are insulted by this wretched Rāma! Or who am I to

call upon them now !

For, these magnanimous ones are, I think, polluted as it were with sin, if I, an ungrateful villain, were to take their holy names. 48.

I, who—

Pull off my beloved wife, the glory of my house, from my bosom, reposing where she has gone to sleep through confidence; and like an oblation to the carnivorous animals, I mercilessly cast away her who is heavy with the mature foetus throbbing in nervousness. 49.

[Placing his head on Sitās feet.] Queen ! (Alas !) this is for the last time that Rāma's head touches thy feet tender as lotuses. [Weeps.]

[*Behind the scenes.*]

An outrage upon a Brahmaṇa ! An outrage upon a Brahmaṇa !

Rāma—Anybody here ! Find out what is that !

[*Again behind the scenes.*]

Troubled by the demon Lavaṇa, a large group of the hermits, performers of austere penances and dwelling along the banks of the river Yamunā, has approached thee, their saviour.

Rāma—Ah, still troubles from the demons ! Then let me forthwith commission Shatrughna to uproot this wicked Madhura, the son of Kumbhinasi. [Having gone a few steps and returned.] Alas my Queen ! what will become of thee when thou art in that condition ? O mother Earth, do thou take care of Jānaki, thy virtuous daughters,

Who is the sole auspiciousness of the families of the Janakas and the Raghus and whom, of holy conduct, thou didst give birth in the holy sacrificial ground of the gods.

[Exit weeping.

Sitā—Alas! gentle my Lord! Where art thou! [Rising hastily.] Oh fie! Fie! Deceived by the evil dream, I feel myself bereft of my noble Lord! [Looking around.] Alas! my noble Lord has gone away, deserting me, fast asleep here, alone! What, now, is this? Well I shall get angry with him provided (of course) I am able to control myself at his sight. Who waits here?

[Entering.]

Durmukha—Your Majesty, Prince Lakshmaṇa requests: 'The chariot is ready; the Queen should get in.'

Sitā—Here I (go and) mount it. [Rising and moving about.] My heavy foetus throbs. Let us walk slowly.

Durmukha—This way, this way, Your Majesty!

Sitā—My salutation to the sages! My homage to the guardian deities of the Raghu family! My obeisance to the lotus-like feet of my noble Lord! Reverence to all my elders!

[*Exeunt.*

ACT SECOND

[*Behind the scenes.*]

Welcome to the female hermit.

[Enter a female ascetic in a traveller's garb.]

The Fem. Asc.—O! I see. This Sylvan Deity here welcomes me from a distance with an offering of tender sprouts mixed with fruits and flowers.

[Entering]

Sylvan Deity—[Making the offering.]

Enjoy this wood as you will; this is a happy day for me. For, it is only rare and (that too) by reason

of some merit that the saints meet the saints. The shade of the tree, the water and whatever else eatable is fit for your penance-life, the fruit or the root-all that is entirely at your command. 1.

The Fem. Asc.—Needs this to be mentioned ?

A behaviour full of affection; a moderation in speech charming with decorum; a disposition naturally benevolent; and a friendship absolutely blameless—victorious is this secret of the good, innocent and pure and of uniform flavour either in the past or in the future. 2.

[*They both sit down.*]

Syl. Dei.—Whom should I know you to be ?

The Fem. Asc.—I am Ātreyi.

Syl. Dei.—Ātreyi, where do you come from ? And what makes you enter this Dandakā forest ?

Atreyi—Here in this region are dwelling, with Agastya as their foremost, many sages well-versed in the Udgitha Lore; to learn from them the system of the Vedānta philosophy, I am journeying here from the place of Vālmiki. 3.

Syl. Dei.—When other sages too, in order to gain a thorough insight into the nature of Brahma, sit at the feet of that very sage, Vālmīki, the son of Prachetas, the oldest expounder of the Brahma-doctrine, what was the need of this exertion of a long journey on your ladyship's part ?

Atreyi—A great impediment to studies has arisen there; and hence it is that I have undertaken this long journey.

Syl. Dei.—Of what sort ?

Atreyi—To that revered sage, some unknown (or

celebrated) divinity has made over a couple of boys marvellous in every respect and of the age when it could be just weaned. This (couple) moves to affection the internal feelings not only of the hermits but also of all the beings movable as well as immovable.

Syl. Dei.—And are their names know (to you)?

Atreyi—That same divinity, it is said, described their names Kusha and Lava as also their (innate) prowess.

Syl. Dei.—Of what sort (is the prowess)?

Atreyi—It is said that they possess, right from their birth, the mastery over the Jrimbhaka missiles together with their mystic spells.

Syl. Det.—To be sure, it is really wonderful.

Atreyi—The revered Vālmīki accepted them and taking upon himself the duties of a nurse, reared them up and guarded them. And when their tonsure ceremony had been performed, he grounded them carefully in all the remaining three lores, leaving off the Vedas. Thereafter when they attained their eleventh year from their conception, the venerable Vālmīki invested them with the sacred thread in accordance with the customary rites proper for the warrior class, and then taught them the Vedic Lore. With those two who possess very brilliant —sping capacity and retentive faculty, it is impossible udents like us to keep pace in studies. For,

teacher imparts knowledge to the dull student he same manner as he does to the talented one; o way does he either infuse power in their grasp or deprive them of it; and still, there is a vast difference as to the result; for as (we know), only a bright gem is capable of reflecting an object and never a clod of clay. 4.

Syl. Dei—This, then, is that hindrance in your studies!

Atreyi—There is yet another.

Syl. Dei.—What is that other?

Atreyi—Thereafter, once upon a time that Brahmaṇa sage went to the river Tamasā to offer his mid-day prayers; and there he beheld one of the two herons, moving in pair, being killed by a fowler. Immediately, there upon, the sage uttered this divine and articulate speech, spontaneously manifesting and adapting itself to an Anushtubha metre:

Thou shalt not, O Nishāda, for years eternal, attain stability, since thou hast killed one of the pair of the herons infatuated with passion. 5.

Syl. Dei.—Wonderful! A new appearance of the metres different from those of the Vedas.

Atreyi—And then, about the same time to the revered sage on whom had dawned the light of Shabda-Brahma, God Brahmā (the Lotus-born), the creator of all beings, approached and said, "Sage! Thou art enlightened in the Brahma whose soul is Speech; compose, therefore, the History of Rāma. Unimpeded in its illumination be thy intutive (Ārsham) and intellectual vision. Thou art the first of poets." So saying he forthwith became invisible there and then. And then, His Holiness Vālmīki, the son of Prachetas, composed, the first of its kind amongst the mortals, that transformation of Shabda-Bhahma, the history called Rāmāyaṇa.

Syl. Dei.—Ah, the world is now adorned.

Atreyi—Hence do I say that there is a great hindrance to studies there.

Syl. Dei—Right it is.

Atreyi—Good lady, I am refreshed. Now, please show me the way leading to Agastya's hermitage.

Syl. Dei.—Enter, from here, the Panchavati and then proceed further along this bank of the Godāvari.

Atreyi—Is this, then, that penance-grove ? Is this the Panchavati ? Is it that this river is the Godāvari; this mountain, the Prasravaṇa; and yourself Vāsanti, the dryad of Janasthāna ?

Syl. Dei.—Yes, it is all as you say.

Atreyi—Alas, child Jānaki !

Here are those clumps of trees, dear to thee, which formed the subject of thy occasional talks, which when beheld make thee actually appear before our very eyes, as it were, though thou art reduced but to a name ! 5.

Vāsanti—[To herself, with apprehension.] What ! She said, 'Reduced but to a name'! [Aloud.] Noble lady, what mishap has befallen Queen Sītā ?

Atreyi—Not merely a mishap; a mishap with calumuy (too). [Whispering into her ear.] Some such thing.

Vāsanti—Alas ! What a relentless stroke of Fate ! [Faints.]

Atreyi—Compose yourself, good lady, compose yourself.

Vāsanti—Alas, my dear friend ! Such has been the lot of thy being ! Alas dear Rāma ! Or no more of thee now. Noble dame, Ātreyi ! Thereafter, when Lakshmaṇa having abandoned her went back from that forest, (do you know) what became of Sita; is there any information as to that ?

Atreyi—None whatsoever.

Vāsanti—How terrible ! When the noble Arundhati and Vasishṭha were the guardians to the descendants of

Raghu and when the aged Queen mothers were present, how could this have happened?

Atreyi—The elders, then, were at the hermitage of Rishyashringa. Now, however, that sacrificial session has come to an end after (long) twelve years; and Rishyashringa, having duly honoured them, bade forewall to all the elders. Then Revered Arundhati said that she would not return to Ayodhyā destitute of the daughter-in-law (Sita). This the mothers of Rāma approved of. In compliance with this His Holiness Vasishtha expressed his strong desire (uttered the holy speech) that they all would repair to the penance grove of Valmīki and stay there.

Vāsanti—And that king–what is he doing now?

Atreyi—The King has commenced a horse-sacrifice.

Vāsanti—Alas, fie! He (even) married again!

Atreyi—Heaven forbid! No, no.

Vāsanti—Who then acts as his fellow-partner in the religious ceremonies at the sacrifice?

Atreyi—A golden image of Sītā.

Vāsanti—Oh, how strange!

Harder than even adamant, softer than even a flower—such are the hearts of the magnanimous; who indeed can correctly read them? 7.

Atreyi—The sacrificial horse, duly consecrated by Vāmadeva, has been (already) let loose and for it the guards are also appointed in accordance with the canons. As their leader, Chandraketu, the son of Lakshmaṇa, endowed with the traditional knowledge of the celestial missiles, has been commissioned, fully equipped with the army with its four divisions.

Vāsanti—[With tears of joy and curiosity.] Even prince Lakshmaṇa has a son! O mother, I am alive (now).

Atreyi—In the meanwhile, a Brahmaṇa laid his dead son at the gates of the royal court and announced, beating his breast, that an outrage had been committed upon the Brahmaṇa. And then, thinking that no premature death can ever prevail among the subjects in the the absence of any improper act on the part of the king, our dear Rāma, full of compassion, was searching some fault of his own, when, all of a sudden, an incorporeal voice (from the sky) broke forth:—

An untouchable, Shambuka by name, has been practising penances in the earth. It behoves thee, O Rāma to decapitate him; kill him (therefore) and bring this boy back to life. 8.

As soon as he heard this, he the Lord of the world, with a sword in his hand, mounted the Pushpaka and has begun now to move in all the major as well as the minor directions, in search of the Shudra ascetic.

Vāsanti—A Shudra, Shambuka by name, who inhales smoke, is, in this very Janasthāna, practising penances; would that, then, dear Rāma, once again, will grace this forest (by his visit).

Atreyi—Good lady, I am going now.

Vāsanti—So be it. Honoured Ātreyī. For, the day is far advanced.

These nesting-trees on the banks are offering their worship to the Godāvari, with their flowers having stems (already) loosened through heat, dropping down as they (the trees) are violently shaken when rubbed with their round temples by the itching elephants; from their barks

the insects are being picked up with their beaks by these birds that scratch the ground for food under them; and perched upon them are these doves and cocks flocking together and cooing in languor. 9.

[*Exeunt both walking about.*

End of the Pure Interlude.

[Then enters Rāma seated in the Pushapaka, with a sword in hand raised with compassion.]

Rāma--O my right hand, to restore to life the dead son of the Brahmaṇa, hurl this dagger at the Shudra ascetic! Thou art the limb of Rāma, hard-hearted (patu) enough in expelling Sītā (although she was) drooping with the heavy load of the embryo; whence canst thou have mercy? 10.

[Striking with great hesitation.] I have performed the action worthy (enough) of a Rāma! I hope the Brahmaṇa boy will now come back to life.

[Entering.]

A Celestial Person--Victory, victory to Your Majesty! With you, who can grant protection even from the Death, as the chastiser, that boy has been revived and I have attained this glory. Here I am Shambuka, with my head bowing at your feet. Even death arising from the contact with the good leads to liberation. 11.

Rāma--We are pleased with both of these. Then, do thou now enjoy the fruit of thy austere penances.

Where there are all joys and rejoicings and where there are holy treasures,-may those luminous and blissful worlds, Vairājas, be thine for ever.

Shambuka--My Lord! It is your benignness that this my exaltation is due to. Of what consequence is

my penance here? Or rather, my penance has done me a great deal of good.

In that, you, the Lord of creatures, their supreme refuge, who are to be sought after in this world, have, in search of me a poor Shudra, come here traversing hundreds of leagues; this in itself is a great boon to me from my penances; else, who had even dreamt (kva) that you would ever come once again to this forest of Daṇḍakā, from (the distant) Ayodhyā? 13.

Rāma—What! Is this the Daṇḍakā? [Looking all around.] Yes, indeed!

Mild and shady in some places, in others dreary with their terrific expanse; here and there resounding the quarters with the rumbling roars of the gushing cascades;-these are the tracts of the Daṇḍakā wood, meeting my view, with their sites familiar to me and interspersed with forests abounding in holy bathing-places and hermitages and hills and rivulets. 14.

Shambuka—Yes, this is the Daṇḍakā itself. And while formerly dwelling here, Your Majesty, they say,

Killed in battle fourteen thousand and fourteen demons and three others-Dūshana, Khara and Trimurdhan, 15.

So that in this saintly resort, Janasthāna, even timid persons like me could wander at will fearing danger from no quarter.

Rāma—So not only Daṇḍakā, but this is Janasthāna too!

Shambuka—Certainly; for there are, stretching to the south, those expansive forests, lying on the frontiers of the Janasthāna, thrilling all creatures with terror, with

their formidable mountain-recesses infested with hosts of furious and ferocious beasts. For,

Noiseless and (therefore) profoundly quiet at some places, while at others, resonant with thc roarings of ferocious animals, and blazing with conflagrations set to flames by the (fiery) breathings of the cobras with huge and expansive hoods, stretching out at pleasure–there are those bordering regions with very little water sparkling in their interior chasms, (so that) wherein the streaming perspiration of the dragons is being drunk by the thirsty lizards. 16.

Rāma—I look at the Janasthāna, the former abode of Khara and with it I perceive those past events as if actually taking place before my very eyes. 17.

[Glancing all around.] Yes, the daughter of the Videha king (Sītā) was always fond of (these) woodland groves. And these are those (very) forests. What (sight) can be more frightful than this ? [With tears.]

'With thee will I dwell among the sweet-smelling woods',—thus she said and indeed she did take delight (in staying) here. Such was her love (for me). 18.

Though doing nothing, a beloved person chases away all (our) sorrows by (affording) the delights (of merely remaining near); whoever is dear to one, that is one's indescribable treasure. 19.

Shambuka.—Then, enough of these unbearable (sights). Here are now these great forests scattered all over with hillocks wearing the soft tinge of throats of peacocks screaming through passion, decked with clumps of young trees thickly situated and affording an ample shade, and infested with numberless herds of the fawns fearlessly

(roaming about);—may the noble Lord look at them that are serene and majestic and affording shelter to hosts of wild beasts of prey.

Here are flowing these rivulets with their cool and translucent water perfumed by the flowers of the cane plants bending under the pressure of impassioned birds perching upon them and with their numerous currents resounding as they stumble through the clunps of Jambū trees rendered dark-blue in colour with the ripening of the mass of their fruits. 20.

Moreover,

Here the spluttered growlings of the youthful bears lying in their lairs of caverns augmented by their reverberations, attain intensity; while the cool and bitter and pungent odour of the juice exuding out of the joints of the Sallaki branches, lopped off and scattered about by the elephants, is diffusing all around. 21.

Rāma—[Stemming the flow of his tears.] Friend!

Happy be your path–the Celestial Course. Attain absorption into the Holy worlds!

Shambuka—First I shall pay my homage to Agastya, the primeval Brahmaṇa sage and then shall enter the Eternal Abode. [Exit.

Rāma—This is that self-same forest, seen once again by me to-day, where formerly we stayed for many days as foresters and householders at the sametime, devoted to our religious duties and (at the sametime) enjoying the pleasures of the worldly joys. 22.

These are those self-same mountains (resounding) with screaming pea-cocks; here are those very woodland ridges (infested) with impassioned (herds of) deer; and

these are those same river-banks overgrown with lovely Vanjula creepers and the thickly growing dark-blue reeds. 23.

And here is that mountain Prasravaṇa, (stretching) like a line of clouds, which one can recognise even from a distance and where is (flowing) this river, the Godāvari. 24.

On the mighty peak of this very mountain, the king of the vultures had his residence; and at its foot, we too were happy in those leafy huts;—there where that charming woodland border, with chirping birds warbling inside, has its beauty of the shady trees reflected into the water of the Godāvari. 25.

Surely, therefore, this must be the Panchavati, every spot in which bears witness, as we stayed here for long, to those culminations of amorous sports and where Vāsanti, the dear friend of my beloved, is the dryad. What then is this that has befallen Rāma to-day? For now,

Like a dreadful poisonous fluid, diffusing since long, that (now) spreads virulently, like the splinter of a dart (implanted in the body) that now is violently shaken from some cause or the other, like a wound with a tumour grown over it, that, now, bursts into the very vitals of the heart, this my grief (accumulating) though old, is now bewildering my senses as if it were only a recent one. 26.

Still, let me see these landscapes, my friends of old. [Observing.] Oh! How changed is the situation of the objects! For,

Now a sandy shore of the rivers has (stretched) here

where there was formerly (flowing) a current; the denseness and the sparseness of the trees have exchanged places; seen after a long time, the forest seems to be a a different one; only the (unchanged) site of the mountains confirms my conviction that it is the same. 27.

Oh, my love for the Panchavati, it seems, forcibly draws me there though I desire to avoid it.

[Pathetically.] (The Panchavati,) where, in her company, I spent those days as if (living) in my own palace, and with prolonged talks about which we later chased away our idle hours;--yes that very Panchavati-how could the wretched Rāma visit it alone now that he has destroyed his beloved, or how could he pass on without paying his respects? 29,

[Entering.]

Shambuka--Victory to my Lord! His Holiness Agastya, having learnt your presence here from my lips, speaks to you. "Having in readiness all auspicious preparations to welcome thee alighting from the aerial car, the affectionate Lopāmudrā awaits thee as also do all the great sages (here). Then come, honour us (with thy sight). Thereafter, with thy speedy Pushpaka, thou shalt hurry on to thy country and prepare for the horse-sacrifice".

Rāma—As His Holiness commands!

Shambūka—This way, this way my Lord!

Rāma—[Propelling the car.] Revered Panchavati, forgive this transgression for a moment on Rāma's part caused (as it is) by the pressure from this command of the elders.

Shambūka—See, my Lord, see—

Here is the Kraunchāvata mountain with flocks of

crows perching silently upon the stretches of the clumps of the bamboo trees (on it) resounding with the hootings of hosts of owls crying inside their tiny nests within the bowers;—(the mountain) where the deadly serpents, frightened at the notes of the peacocks hovering above, coil firmly round the trunks of the old Sandal trees. 29.

Moreover,

These are those Southern mountains with their lofty peaks darkened by the clouds hanging over their tops; where in the ravines, the waters of the Godāvari are rumbling with girgling roars; and these are likewise those holy confluences of the rivers, full of fathomless water and formidable (uttāla) with the tumult of the bellows surging in turmoil (Saṅkula) at mutual clashes. 30.

[*Exeunt both.*

End of the Act Second.



ACT THIRD

[*Then enter two Rivers.*]

One—Friend Muralā, why do you seem to be in a hurry?

Muralā—Friend Tamasā, I have been sent by Lopāmudrā, the wife of His Holiness Agastya, to Godāvari, the best of Rivers, to convey this message:-You know well that eversince he abandoned our daughter-in-law.

Rāma's feeling of grief, like the boiling of a substance in a closed vessel, though not betrayed (to others) owing to his profundity, does nevertheless cause intense agony concealed within. 1.

So that, the long continued grief, which arose from that calamity which befell his beloved and which has well-nigh come to a climax, has made dear Rāma extremely emaciated. My heart with its sinews tender like flowers trembled to its roots when I saw him. Now, furthermore, when dear Rāma is returning (from here), he would certainly see those spots in the Panchavati groves which witnessed his confidential sports in the company of his beloved when he stayed there. And while (he is) in their midst, it is but natural to fear occasions for grave mishaps at every step on his part–firm by nature though he is–thanks to the vehement excitement caused in his profound and excessive grief, especially in his present plight. Do you, therefore, O venerable Godāvari, be attentive to him.

With breezes wafted by your ripples, and rendered cool by particles of spray and bearing along with them the odours of (your) lotus-filaments–with them gently urged onwards–do you refresh, at every fainting, the soul of dear Rāma,' 2.

Tamasā—This kindness is, indeed, worthy of her affection (for Rāma). But there is at hand to-day a radical means to refresh the spirits of dear Rāma.

Muralā—What do you mean?

Tamasā—Long ago, as I gather (kila), when Lakshmaṇa returned, having deserted her in the vicinity of Vālmīki's penance-grove, Queen Sītā, subject to the throes of delivery, threw herself, in the very vehemence of her pangs, into the current of the Ganges. Just then there she gave birth to a couple of sons.

She was then comforted by the divinities, Prithvī and Bhāgīrathī, who took her to the Nether region. After the two boys were weaned, Goddess Ganges herself handed over them to the great sage Prāchetasa.

Muralā—[Wondering.] Even the misfortune of such persons becomes highly miraculous, in that even (divine) personages such as these become serviceable to them. 3.

Tamasā—And now, having learnt through the lips of Sarayu, the possibity of dear Rama's visit to the Janasthāna, in consequence of that Shambūka affair, Divine Bhāgīrathī feared exactly the same what Lopā mudrā had apprehended out of her affection (for him); and she has come here accompanied by Sītā to visit Godāvari under some pretext of a domestic rite.

Muralā—Divine Bhāgīrathī has thought wisely. For, as long as he was in his capital and was engrossed in the multifarious affairs calculated to further the prosperity of the worlds, it was possible for dear Rāma to repress within the distractions of his mind. But since, now he is occupied with nothing whatsoever and has no other companion with him but his grief, his entry into the Punchavatī will (surely) be a great calamity. But how, at this stage, is dear Rāma to be comforted by Queen Sītā?

Tamasā—With regard to this (atra) the Divine Bhāgīrathī spoke unto her:-"Child Sītā, sprung from the sacrifice of the gods, to day is to be performed the ceremony of tying the auspicious knot for reckoning the twelfth year from their birth onwards of the long-lived Kusha and Lava. Do thou, therefore, with flowers gathered by thy own hands, worship the Divine Sun, the

dispeller of sins, thy primal father-in-law and the pro-jenitor of such a vast family of the Mānava royal sages. Through my power, not even the dryads will see thee much less the mortal beings, while thou wilt move upon the earth." I too was commanded: "Tamasā, our daughter-in-law, Jānakī, is already (eva) full of deep affection for thee. Therefore, thou alone shouldst be in close attendance to her." As such I shall now perform what I am instructed to do.

Muralā—I too shall acquaint the Venerable Lopāmudrā with this news. Dear Rāma is already come, I think.

Tamasā—Here now, coming out of the stream of the Godāvari, this

Jānakī, wearing her face charming owing to the cheeks grown pale and emaciated and with the braid of hair hanging loose, is going towards the grove as if she were the very image of Pathos of Pang of Separation incarnate. 4.

Muralā—Yes, it is she (herself)!

The interminable and tormenting grief, parching up the flower of her heart, withers away her pallid and wasting body tender like a sprout plucked from its stem as does the autumnal heat an inmost petal of the Ketaki flower. 5. [*Exeunt walking about.*

End of The Pure Interlude.

[*Behind the scenes.*]

Outrage! Outrage!

[Then enters Sītā busy with flower gatheting and listening with pathetic eagerness.]

Sītā—Ha! I know it is my dear friend Vāsantī that is speaking!

[*Again behind the scenes.*]

The young cub of an elephant, who was formerly fed by Queen Sītā with tender Sallakī sprouts plucked with her own hands as he stood before her fond and expectant (lola),—

Sītā—What of him ?

[*Again behind the scenes.*]

The same, sporting (now) in water in the company of his mate, has been rushed upon and attacked in arrogance by a furious leader of another herd of elephants. 6.

Sītā—[Bewildered, advancing a few steps.] Save, my noble Lord, save that darling of mine ! [Gesticulating recollection with dismay.] Alas ! Alas ! Those same long familiar words, at the sight of the Panchavatī, take me up, unhappy that I am ! Alas, my noble Lord ! [*Faints.*]

[**Entering**]

Tamasā—Take heart, cheer up.

[*Behind the scenes.*]

Stop, best of aerial cars, stop here in this very spot (eva).

Sītā—[Reviving, with nervousness and joy.] Ha ! Deep and massive like the slow rumbling of a cloud heavy with the load of water, whence is this thundering voice, which, as it fills the hollow of my ears, suddenly refreshes me luckless (though) I am ?

Tamasā—[With tears of affection.] Ay child,

Why dost thou stand thus startled and eager at this indistinct voice coming from some unknown quarter, as does a pea-hen at the thundering of a cloud ?

Sītā—Revered lady, what do you say ? 'Indistinct' ? Why, to be sure, it is my noble Lord that is speaking as I recognise from the tone of the voice.

Tamasā—It is heard that to chastise the Shūdra who is practising penances, the king, (I mean) Ikshvaku's descendant, has come to the Daṇḍakā forest.

Sitā—Luckily, the king has not left the royal duties.

(*Behind the scenes.*)

here Weven the trees and even the dear were my friends; where I dwelt for long in the company of my beloved;-these are those slopes of the mountain with many a torrent and cave, in whose vicinity flows (this) river Godāvarī. 8.

Sitā—Good luck ! How now ! It is my noble Lord himself, with his form weak, slender and pallid like the orb of the moon at day break and recognisable only from his innate (nija) soft and profound personality ! Revered Tamasā, lend me your support. [Leaning upon Tamasā, she faints.]

Tamasā—[Supporting her.] Take comfort, courage, my child !

[*Behind the scenes.*]

Here a stupor comes over me at first as if it were a column of smoke of the fire of grief dormantly smouldering within and about to blaze forth to-day violently ?

Alas, dear Jānaki !

Tamasā—[To herself.] It is this very thing what the elders were apprehensive of.

Sitā—[Recovering.] Alas ! How is this ?

[*Again behind the scenes.*]

Alas, Queen, my dear companion during the residence in the Dandakā forest, thou Videha Princess ! [Faints.]

Sitā—Alas ! Alas ! Addressing me luckless that I am, he has, closing his dark lotus-like eyes, really fainted ! Woe ! How now, he lies prostrate upon the

ground, struggling with his breaths suspended! Run to his rescue, Revered Tamasā, save him; restore my noble Lord to life. [Falls at her feet.]

Tamasā—I say, blessed one, do thou thyself enliven the lord of the earth. Agreeable to the touch is thy hand; it is there that he finds extreme delight. 10.

Sitā—Come what may. I do what the Revered lady commands me to do. [*Exit hastily.*

[Then enters, lying on the ground and caressed by Sītā with tears in her eyes, Rama breathing a sigh of relief.]

Sitā—[Somewhat delighted.] Methinks life seems to have, once again, returned to the (Lord of the) universe.

Rāma—Oh joy! What can this be?

Is it the dripping (of the juice upon my body) of the tender sprouts of the Harichandana tree or a sprinkling resulting from the squeezed out tender rays of the moon; or is it the extract of a resuscitating herb, poured upon by bosom, that refreshes again my scorched life? And again;

Certainly, it is that same touch, familiar to me from of old, restoring my life and gratifying my heart; which, having dispelled at once the gloom brought on by grief overwhelms me once again with langour owing to its delightful influence. 12.

Sitā—[Withdrawing with tremor through fear.] This much is now a great deal to me.

Rāma—Can it not be that Queen Sītā has favoured me in her kindness?

Sitā—What? Will my noble Lord search for me?

Rāma—Well, let me see.

Sitā—Revered Tamasā, let us withdraw. If he sees me thus present before him without his permission, the king will be more angry with me.

Tamasā—Ah, my child, (dost thou not know that) thou hast become invisible to even the dryads through the grace of Divine Bhāgirathi ?

Sitā—I see, is that so ?

Rāma—Alas, dear Jānaki.

Sitā—[Choking with emotion.] My noble Lord, it is unworthy of all that has happened ! [With tears.] Or rather, wherefore should I, adamantine that I am, be (such) relentless towards my noble Lord whose rare sight is impossible to have in (any of) the subsequent births and who, full of affection, speaks thus with reference to me the wretched ? I know his heart and he knows mine.

Rāma—[Looking all around, with dismay.] Alas ! Nothing is (seen) here !

Sitā—Revered Tamasā, though he abandoned me in that manner without any fault (on my part), still, as I see him to-day, I do not understand what (strange) condition my heart experiences.

Tamasā—I know it, my child, I know it.

Indifferent through despondency and even excited by the wrongs (done to you), benumbed as it were at the unexpected meeting in this long separation, kindly disposed in thy native goodness and deeply touched with pity at the sight of thy beloved's piteous plight, it has, thy heart, melted with love, meseems, in this one moment. 13.

Rāma—Queen,

Like favour incarnate, that thy touch, cool and

tender with love, still yields joy to me; but where art thou, O joy (of my heart)? 14.

Sitā—These indeed are those ambrosial words of my noble Lord, revealing his wealth of intense and heartfelt love and pouring streams of joy, at whose cognition, though pricked with the stings of a causeless banishment, I esteem highly this (present) birth of mine.

Rāma—Or rather, whence now my beloved? Surely, it must be that delusion of Rāma caused by his cleverness in brooding constantly (over her).

[*Behind the scenes.*]

Oh! A great mishap! An outrage!

[The first half of the stanza. The young cub of an elephant etc. is recited then.]

Rāma [With sympathetic eagerness.] What of him? (Again behind the scenes: The second half e, g. The same sporting etc. is recited.)

Sitā—Who will now be sent to his succour?

Rāma—Where is that vile wretch who (now) attacks my beloved's darling and his mate? [Rises.]

[**Entering**]

Vāsanti—[In agitation] How now! Is it the king, the Joy of the Raghus?

Sitā—Ah! What, my dear friend Vāsanti!

Rāma—How now! She is Vāsanti; my Queen's dear companion!

Vāsanti—Your majesty, hurry up, make haste! Along this way and to the south of the Jatāyu peak, enter the Godāvari by the holy Sitā Descent and honour the Queen's darling son, (the elephant).

Sitā—Alas, fathar Jatāyu! This Janasthāna is (now) empty without thee!

Rāma—How terrible ! These (familiar) allusions to the past occurrences,–they really rend asunder the vitals of my heart !

Vāsanti—This way, this way, Your Majesty !

Sitā—Is it true, even the dryads do not see me ?

Tamasā—Ay child, the power of Mandākinī excels that of every other deity. Why, then, call it into question ?

Sitā—Then let us follow (them). [They move about.]

Rāma—[Moving about.] Revered Godāvari, my homage to thee !

Vāsanti—Your Majesty, rejoice at the victory of the Queen's darling and his mate !

Rāma.—May victory and long life attend him !

Sitā—Oh joy ! My darling has grown to be such !

Rāma—Oh Queen ! Luckily, thou art to be congratulated.

He, who, with his tender tusk lovely like a shooting sprout of the lotus-fibre, used, O Lovely one, to lop off the sprout of the Lavali creeper that decked thy ear–he, thy darling, the vanquisher of the elephants that shed (streams of) rut, has (now) become fit to enjoy everything that is blissfnl in the prime of youth. 15.

Sitā—May he now, never separated from this his mate of gentle looks, attain long life !

Rāma—Friend Vāsanti, see, see, my child has even learnt the skill in humouring his mate ! For.

At the end of the morsels, (at intervals), of lotus-stalks lopped off (by him) in sport, he has supplied (her mate) with transferences of trunkfuls of water perfumed with the (odour of the) blooming lotuses; has given her a bath to her heart's content with his spray-

showering trunk; and (lastly) out of love, has now held, as a sunshade over her, a lotus-leaf with the stem unbent. 16.

Sitā--Revered Tamasā, he has become such (a big one). But I do not know how big, through all this time, they two, Kusha and Lava, have grown.

Tamasā--As this one, so likewise they too.

Sitā—Such adverse fate is mine that for me there is separation not only from my noble Lord but also from my dear sons!

Tamasā—Such is the turn of fate (that was destined to be).

Sitā--Or rather, what avails my having given birth to them if, of those two darling ones of mine, my noble Lord has not kissed the pure lotus-like faces, lovely as they are, with cheeks brilliant by reason of their teeth being bright and rather sparse, blooming with incessant and charming prattling smile and (decked) with locks plaited over them?

Tamasā--May it so happen by the grace of the deities!

Sitā--Revered Tamasā, I, with my breasts heaving and distilling milk at the fond remembrance of my children, at present have become for a moment, in the presence of the father of my darling one's, a worldly woman.

Tamasā--Child is the climax of Love's perfection; it is the strongest bond that ties mutually the parents.

Being the common seat of the affection of the hus- and the wife, the child is the one knot of joy that (holds fast together) their inmost hearts. 17.

Vāsanti—Let my Lord look this way.

Here on the Kadamba tree, with his crest upraised and looking like a jewelled diadem, is clamouring, in the company of his mate, that peacock, whom with waving plumage only then recently sprouted, thy beloved reared up from day to day. 18.

Sitā—[With curiosity and tears of affection.] There he is! There he is!

Rāma—Rejoice, child, rejoice !

Sitā—Do so.

Rāma—With my heart replete with affection, I do remember thee, as a son, being made to dance at the clappings of her tender hands, by my fond wife, as she adorned her eyes, rolling within the lids at each of thy whirlings, with the dancings of her waving tremulous eye-brows. 19.

Why! Even animals have regard for former aquaintance.

This Kadamba tree, which has put forth a few flowers now, was (originally) tended by my beloved.

Sitā—Rightly indeed has my noble Lord recognised.

Rāma—This mountain peacock, therefore, surely remembers the Queen, since he rejoices here (on the Kadamba tree) as if it were his own dear relative. 20.

Vāsanti—Here stands, in the centre of this plaintain grove, that slab of stone, your bed-stead in the company of your beloved. And it is because, sitting on this, Sita frequently offered grass to them, that the deer do never leave it.

Rāma—This, now, is an unbearable sight for me !

[Sits elesewhere weeping.

Sitā.—Friend Vāsantī, (dost thou know) what (harm)

thou hast wrought by showing this to me and to my noble Lord? Alas! Oh, alas! He is the same, my noble Lord! This is that self same grove of the Panchavati! She is the same Vāsanti, my dear companion! These are those very tracts of the wood (bordering) the Godāvari and the witnesses of our various private sports! And these are those self-same beasts, birds and trees that were much the same as children to us! But for me, ill-starred that I am, all this is not (now), though present before my very eyes! Such is the revolution that has taken place in my life!

Vāsanti—Sītā, my friend! How now, dost thou not notice dear Rāma's (miserable) plight?

He, who, affording joy to our eyes with his limbs lovely like fresh blooming blue-lotuses, was ever new to us, though always seen at pleasure,–even he, with his (once active) organs (now) vigourless, his complexion turned pallid and his body enfeebled through the (torture of) grief, is but with difficulty recognised as the same; and still he is pleasing to the eyes. 22.

Sitā—I see it, dear friend, I see it.

Tamasā—Mayest thou see what is dear to thee!

Sitā—Alas, (adverse) Fate! He without me and I without him:-could anyone have ever imagined this to be possible even in dream! Then, let me, for a moment during the intervals of the tears, gaze upon my loving noble Lord whose sight is rare (for me) even in the succeeding rebirths.

[*Stands gazing upon Rāma.*]

Tamasā—[Embracing her, with tears.]

Pouring tears of joy and sorrow that flow down in flooding streams, stretched out at full length and uptur-

ned in thy eagerness (to see him), this thy gaze, streaming with love and bright and sweet and charming like a canal of milk, bathes the Lord of thy heart (in those streams of love.) 23.

Vāsanti--Let the trees that distil honey make their welcome-offerings with flowers and with fruits; let the woodland breezes surcharged with the odour of the blooming lotuses blow forth in abundance (pra); and let birds with impassioned (rajyat) voices pour forth incessantly their sweet and melodious songs;-for, once more king Rāma has come in person to this forest. 24.

Rāma--Come, friend Vāsanti ! I say, take your seat here !

Vāsanti--[Sitting, with tears.] Great king, is Prince Lakshmaṇa doing well ?

Rāma--[Gesticulating not to hear it.]

These trees, birds and fawns, whom, with water, (grains of) wild rice and grass (blades), offered with her own hands tender like lotuses, the Princess of Mithilā used fo feed;-these very ones when (now) I behold, an indescribable emotion springs up within me, that, like the liquefaction of my heart, is capable of breaking (even) a stone in twain. 25.

Vāsanti--I was asking, Great king, 'Is it all well with Prince Lakshamaṇa.'

Rāma--[To himself.] Ah, 'Great king' is a mode of address devoid of affection (i.e. cold); while with accents faltering with tears, her inquiry refers to Lakshmaṇa's welfare alone. So I fear she already knows what has happened to Sitā. [Aloud.] Yes, Prince Lakshmaṇa is doing well.

Vāsanti--[Weeping.] Ah, my Lord ! What else ? You are certainly hard-hearted !

Sitā—Friend Vāsantī, why dost thou say so? My noble Lord surely deserves respect (kind treatment) from all, particularly from my dear friend.

Vāsanti—'Thou art my life, my second heart; thou art the moonlight to my eyes, ambrosia to my limbs,' thus with hundreds of such endearing words thou didst humour her, simple and loving (mughdhā), and yet even her-or peace! Why speak more? [*Faints.*]

Tamasā—It is but just that she should break off in her speech and faint.

Rāma—Cheer up, friend cheer up!

Vāsanti—[Recovering] Wherefore, then, did my Lord perpetrate this cruel deed?

Sitā—Desist, friend Vāsantī, desist (from this now).

Rāma—Because the people would not tolerate.

Vāsanti—For what reason?

Rāma—They themselves know whatever it is.

Sitā—The reproach is (now) too late!

Vāsanti—Ah, you hard-hearted! I am told, 'Fame is dear to you.' But what disgrace, I ask, other than this is more dreadful? What happened to that fawn-eyed maid (alone) in the wilderness? Tell me that, my Lord! What do you think about her (fate)? 27.

Sitā—Thou thyself, friend Vāsantī, art cruel and hard-hearted, thou, who dost thus fan his flame (of grief).

Tamasā—It is her affection and grief that speak thus.

Rāma—Friend, what am I to think here?

She whose glances were tremulous like those of a frightened one year old fawn, and who was feeling langorous through the load of her throbbing embryo,–of her the delicate frame of body, made of moon-light as it were, and tender like a soft fresh lotus-stalk, must

surely have been pulled to pieces by the carrion-eating animals. 28.

Sitā–I am alive, noble my Lord, I am alive.

Rāma—Alas, Jānaki, my dear! were art thou?

Sitā—Alas, alas! My noble Lord weeps bitterly as if he is different (from himself).

Tamasā—Child, it is but proper. Those who are afflicted must needs seek relief from (their) sorrows.

When the tank is inundated with floods, an outlet for it is the only remedy; so, when the heart is overpowered by (excessive) grief, it is restrained (from bursting) only with lamentations (by giving vent to the grief). 29.

And especially in dear Rama's case, life has been full of multifarious troubles.

With a devoted mind, (on the one hand), he has to guard this world (strictly) in accordance with the rules of administration; (while on the other), his grief for his beloved warps his soul as heat does a flower. And having himself banished his wife, he cannot easily get relief by even lamentations; therefore, in that he still continues to breathe, certainly weeping is a real gain to him. 30.

Rāma—Oh, these torments!

My heart bursts open with intense agony but breaks not in twain; my sinking frame of body falls a prey to faintings but leaves not consciousness; the fire (raging) within scorches me but burns me not to ashes; the fate, piercing the vitals, strikes hard but rends not life asunder. 31.

Sitā—Such is thy plight (etat).

Rāma—Oh my worthy citizens and countrymen!

I knew (kila) that you did not like the Queen's stay in my house, and it was hence that she was abandoned,

like a straw, in desolate wilderness; nor even she was wept over. But these objects, familiar (to me) from of old, move my feelings; so it is (only) in sheer helplessness that I weep to-day; please (forgive me). 32.

Vāsanti—[To herself.] An abundant overflow of the excess of grief! [Aloud.] My Lord, when matters have gone too far, it behoves you to stand on your fortitude.

Rāma—Friend, what means this talk of fortitude ?

This is the twelfth year since the world was deprived of (my) Queen; even her very name seems to have vainshed, and yet Rāma has not ceased to be. 33.

Sitā—I am bewildered by these words of my noble Lord.

Tamasā—Just so, my child.

Full of love and yet terrible by reason of grief;—these words cannot be highly pleasing to thee; they are (in fact) streams of honey mixed with poison that are dripping upon thee! 34.

Rāma—Ah, Vāsantī! Have I

Not borne (silently) this dart of grief, stinging the heart and rending the vitals asunder, like a fiery barb implanted askew in my breast or like a venomous bite (of some deadly serpent) ? 35.

Sitā—Thus am I, of cursed fate, once more a cause of my noble Lord's afflictions.

Rāma—Though, therefore, (with efforts) I have kept my mind quite unperturbed and firm, still this vehemence of my emotion to-day is (irresistible) at the sight of these various objects so familiar and dear to me. So that,

To check the outburst of my feeling of grief (Karuṇa), set in turmoil by tumultuous commotions, every effort that I somehow make,-frustrating those (efforts) one by

one, some unaccountable emotion forcibly rises within me, like the unimpeded flow of water breaking forth a sandy bridge.

Sitā—At my noble Lord's this outburst of grief, dreadful in its irresistible course, my heart having forgotten its own agony is (now) quite stupefied, I know not why!

Vāsanti—[To herself.] My Lord is (now) subject to a woeful plight! Let me, then, divert his attention. [Aloud.] Well then, let my Lord honour, by looking at them, these expansive tracts of Janasthāna familiar form of old.

Rāma—So be it. [Rises and moves about.]

Sitā—I rather think that my dear friend has thought, as remedies to divert him, those very things which on the contrary would aggravate his grief.

Vāsanti—[Pathetically.] Lord, Lord!

It was in this very arbour of creepers, that once you were standing with your eyes directed to her way (of return), while she tarried long on the sands of the Godāvari, her curiosity being arrested by the swans; but when she returned and saw you some-what displeased, she, out of her (innate) timidity, folded her two hands in a supplicant bow, graceful in appearance like a bud of red lotus. 37.

Sitā—Cruel, cruel art thou, Vāsanti who dost thus torment me the luckless one and my noble Lord, once and again, by stirring (anew) those darts imbeded in the vitals of our hearts!

Rāma—Ah cruel Jānaki! Thou dost seem to be somewhere here and still dost not pity me!

Alas, alas, my Queen! The heart bursts asunder; the frame of my body sinks down, the world seems to be a wilderness; I am burning within with undying flames;

the inward soul, drooping and distressed, sinks as if into impenetrable darkness; and an infatuation envelops me all around;–what can I do cursed that I am ! 38.

[*Faints.*]

Sitā—Alas ! Alas ! Once again my noble Lord has fainted !

Vāsanti—Lord, take heart, take heart.

Sitā—Alas, my noble Lord ! Accursed am I that for the sake of me, the ill-starred one, thou, on whom rests the well-being of this entire world of living beings, shouldst undergo such a (miserable) change of condition which is dreadful by reason of its exposing frequently to danger thy life ! [*Faints.*]

Tamasā—Cheer up, my child, cheer up ! Once again it is the touch of thy hand that is the only remedy for dear Rama's revival.

Vāsanti—How now ! He is not as yet breathing ! Woe, dear friend Sītā ! where art thou ? Help (to recover) the lord of thy life.

[Sītā hastily approaches him and touches him on the bosom and the forehead.]

Vāsanti—Luckily dear Rama has regained his consciousness !

Rāma—Besmearing as if with ambrosial ointments, both internally as well as externally, the elements of my body, this touch, once again enliveing me suddenly brings about another kind of stupor through joy, over me. 39.

[With eyes still closed out of joy.] Vāsanti, my friend ! Thou art fortunate !

Vāsanti—How my Lord ?

Rāma—Friend, what else ? She, my Jānaki, has once again returned to me.

Vāsanti—Ah, my Lord, dear Rāma, where is she?

Rāma—[Gesticulating a touch.] Look! Is she not here in front (of us). ?

Vāsanti—Ah my Lord, dear Rama; wherefore, with these your delirious talks, so terrible as to cut even my vitals, do you again (and again) torment me, ill-starred one, though I am already consummed by (the fire of) grief consequent upon the sufferings of my dear friend (Sītā)?

Sitā—I wish to withdraw. But then, at the touch of my noble Lord, tender and cooling on account of his long continued goodness, suddenly relieving me from even long and agonising torment, this my hand, perspiring, unnerved and paralysed and seized with continuous tremor, is beyond my power as if it were cemented with an adamantine plaster.

Rāma—Friend Vāsanti! How canst thou call them delirious talks?

That which, wearing the nuptial rings, formerly at the time of the marriage ceremonies, was held (by me in my own hand) and which is long familiar (to me) by its many an ambrosial and cooling touch-at-will;—

Sitā—Noble my Lord! Thou art the same even now!

Rāma—That same have I once again found,-this her hand delighting like hail-stones and (tender) like a soft Lavali sprout. [Grasps Sītā's hand.]

Sitā—Oh fie! Oh fie! Fascinated by the touch of my noble Lord, I have fallen into a blunder!

Rāma—Vāsanti, my friend, with senses benumbed through exhilaration, I, in the present state of my nervousness at the touch of my beloved, am no longer master of myself. So, thou hold her fast.

Vāsanti—Woe is me! This is sheer insanity!

[Sītā hastily snatching her hand withdraws.]

Rāma—Oh fie ! what a folly !

That hand of hers, cool and (tender) like a sprout, and tremulous and perspiring, has suddenly slipped off from my benumbed and perspiring hand, (no less) tremulous ! 41.

Sitā—Alas ! Alas ! He with his eyes now unsteady, now motionless, now dull (and) now staggering, does not as yet compose himself !

Tamasā—[Observing her with affection eagerness and smile.]

With her limbs perspiring, thrilling with joy and seized with tremor, my dear child (Sitā) has, at the pleasure of her beloved's touch, become like a twig of the Kadamba tree, bedewed with early showers, waved by (gentle) breezes and (blooming) with opening buds. 42

Sitā—[To herself.] Oh, I am made to blush by the honoured Tamasā at this loss of self-control on my part ! What will she think of me (but this) ?–'Such was thy banishment and such is (still) thy attachment ?'

Rāma—[Looking all around.] Alas ! Is she then really not here ? Why, thou (art) pitiless, O Vaidehi !

Sitā—True, I am (really) pitiless, in that though beholding thee in this plight, I yet continue to breathe.

Rāma—Where art thou, my dear ? Have mercy, my Queen, have mercy ! Do not desert me in such a miserable condition !

Sitā—Ah, noble my Lord, quite reverse has been the case !

Vāsanti—Please, my Lord ! Compose with your own extraordinary fortitude your soul that has gone beyond the limits (of reality) ! Whence can my dear friend be here ?

Rāma—It is clear, she is not here. Else, how could even

Vāsanti not behold her? Can it be a dream, then? But then I did not sleep at all! For, how can Rāma expect sleep now? Surely then, this must be that same powerful delusion caused by frequent broodings which presistently clings to me.

Sitā—It is I, the cruel one, that deluded my noble Lord.

Vāsanti—Behold, behold my Lord,

Shattered to pieces by Jatayus, here lies that steel-made chariot of the son of Pulastya (Rāvana); here in front of us are those asses with monstrous faces, (now) reduced to (mere) bony frames; and it was from here that clipping off the wings of Jatayus with his sword, the foe carried off Sītā flaming (with rage) and shot upwards into the sky like a cloud with the lightning flashing inside. 43.

Sitā—[With alarm.] Noble Lord, he is being killed, our father! Come, therefore to his rescue, save him; I too am abducted!

Rāma—Quite an extraordinary is now this (woeful) change (of my state)!

That (former) separation from my fair-eyed (beloved), which, on account of the encounters of the heroes affording a constant and engrossing (Vyatikara) diversion (to my mind), produced a feeling of wonder in the world of mortals, came after all to an end at the slaughter of the enemy, thanks to the means that were available (in the case). But how am I to endure, all in silence, this (my present separation from her) which defies all remedies and knows no limit?

Sitā—Knows no limit?–Alas, I am undone, ill-starred that I am!

Rāma—Woe ! How terrible !

Where art thou, O my darling, there where even my friendship with the Monkey chief avails not and where (likewise) the valour of the Monkey warriors is of no consequence, where Jambavat's talents fail him and where even the son of Wind (Hanūmān) has no access; where even Nala, the son of Vishvakarmā is unable to make his way and where the arrows of the son of Sumitrā (Lakshmaṇa) even have no sphere ? 45

Sitā—I was greatly honoured in my former separation !

Rāma—Friend Vāsanti, nothing but grief alone the sight of Rāma brings to his friends ! How long shall I keep you weeping ? Then permit me to depart.

Sitā—[Leaning upon Tamasā in dejection and embarrassment.] Alas, Revered Tamasā ! My noble Lord is now going away ! what shall I do now ? [*Faints*].

Tamasā—Take courage, my child, take courage ! Stars shall be favourable to thee. Let us, then, go to Venerable Bhāgirathi to perform the auspicious ceremonies calculated to advance the age of the long-lived Kusha and Lava.

Sitā—Revered lady, please, let me, then, though for one moment, look at my noble Lord whose sight is so rare for me.

Rāma—But I have, (at least) at present, got a fellow-partner to act with me in the horse-sacrifice.

Sitā—[Trembling] Who, my Lord ?

Vāsanti—What, you married (again) !

Rāma—Oh, no ! A golden image of Sītā.

Sitā—Now thou art (indeed) my noble Lord ! Oh joy ! My noble Lord has now uprooted the dart of that (causeless) banishment (from my heart) !

Rāma—And there at least I divert my eyes bedimmed with tears.

Sitā—Blessed is she indeed who is thus highly prized by my noble Lord, and who thus comforting my noble Lord, has really become the tie of hope for the world of mortals.

Tamasā—[Embracing her with smile and tears] Ay my child, thou dost give thus a compliment to (only) thy own self!

Sitā—[Blushing and casting her eyes down, to herself] The Revered Tamasā laughs at me.

Vāsanti—This your visit is indeed a great favour upon us. As to your departure, do so as does not come in the way of your duties.

Rāma—So be it.

Sitā—Now Vāsanti has become adverse to me.

Tamasā—Let us, then, go, my child!

Sitā—Yes, let us do so.

Tamasā—Or rather, how canst thou go? Thou,

Of whose eyes implanted as it in (the face of) thy beloved and wide open in eagerness-the withdrawal is obstructed by efforts as painful as the rending as under of the vitals of the heart! 46

Sitā—Homage to my noble Lord's lotus-like feet the sight of which some extraordinary merit of mine had brought about! [*Faints*]

Tamasā—Compose thyself, child, compose thyself!

Sitā—[Composing] Or, how long can a person have glimpses of the full moon in between the clouds?

Tamasā—Oh, how wonderful is the course of events (arrangement of the incidents)!

The one feeling of Pathos, being divided on account

of the diversity of the substrata, assumes as it were totally different forms, just as water undergoes different changes as made up of eddies, bubbles and ripples; whereas it is all water (and nothing else) in reality. 47.

Rāma—Come this way (now), my best of aerial cars!

[*All rise*]

Tamasā and Vāsanti—[To Sītā and Rāma respectively] May the Earth and the River of the Immortals (the Ganges) together with those like us, may the Revered Principal (Vālmiki), the earliest composer of the metrical works and may that sage Vasishtha followed by Arundhatī—may these all shower every blessing upon you for your greater welfare! 48.

End of the Act Third.

ACT FOURTH

[*Then enter two ascetic boys.*]

First—Saudhātaki, just look at the beauty of this hermitage of His Holiness Vālmiki, wherein to-day, on account of the great crowd of guests that have arrived, some special preparations are on foot. For,

This deer from our penance-grove here is sipping to his heart's content this warm and sweet scum of the boiled rice, left over after being drunk by his mate that has recently delivered a young one; while, gently followed by the spreading odour of the rice cooked with ghee, here is diffusing, all around, this fragrance of boiling vegetables mixed with the Karkandhu fruits. 1

Saudh—Welcome to those grey-bearded folk of

various descriptions who have become the cause of this holiday !

First—[Laughing] Extraordinary indeed is the motive of thy great respect for the elders, Saudhātaki !

Saudh—Oh Dandāyana, what is the name of that guest that has arrived to-day–that chief leader of such a huge band of the aged females ?

Dand—Fie upon your joke ! Don't you know (nanu) that it is His Holiness Vasishtha come here from the hermitage of Rishyashringa, escorting the great king Dasharatha's wives led by Arundhati ? Why dost thou, then, talk such nonsense ?

Saudh—What ! Is it Vasishtha ?

Dand—Of course.

Saudh—I for my part thought that he might be a tiger or a wolf !

Dand—Ah ! What dost thou say !

Saudh—For, scarcely had he arrived when he devoured at once that poor dear (Kalyaṇi) heifer !

Dand—Respecting greatly the scriptural text that the welcome-offering should contain meat in part, the pious house-holders, on the arrival of a learned Brāhmana, offer him a female weaned calf or a big bull or a goat. The authors of the Law-treatises prescribe this injuction.

Saudh—There now, you are caught in your own words !

Dand—How ?

Saudh—For, when the venerable Vasishṭha arrived, the heifer was slaughtered. But for the royal sage Janaka who has come only to-day, His Holiness Vālmikī performed the welcome–offering only with curds and honey, while the heifer was dismissed.

Dand—Such a procedure (as said by me), the sages

prescribe in the case of those (guests) who have not given up flesheating. But the Honoured Janaka abstains from taking meat.

Saudh—For what reason?

Dand—The moment he heard such an adverse turn of Queen Sītā's fate, he became a recluse. And it is now some years since he has been practising penances in the hermit-grove on the Chandradvipa.

Saudh—If so, why has he come here?

Dand—To visit His Holiness Prāchetasa, his dear friend from of old.

Saudh—Did he have any interview to-day with his relatives or not?

Dand—Only recently Her Holiness Arundhati has been sent to Queen Kausalyā by His Holiness Vasishtha with the word that she herself should go, out of affection, and see the Videha king.

Saudh—As these old folk have met together, so likewise, let us too join the other boys and enjoy by sporting this great festival of a holiday. Now, where is that Janaka at present?

[*They move about.*]

Dand—Here is, now, the primal royal sage, Janaka, that expounder of the Brahma-philosophy, who having waited upon (the two), Prāchetasa and Vasishtha, is now sitting at the foot of that tree outside the hermitage; he who,

Is tormented by the grief for Sītā, ever clinging to his heart, like a tree blazing with fire raging within. 2.

[*Exeunt both.*

End of the Mixed Interlude

[*Then enters Janaka*]

Janaka—Being originated by that sort of the grave and terrible mishap, heart-rending and agonising, that befell my child, my grief, acute and unceasing, that grides (nikrit) the very vitals of my heart like a saw, does not yet subside even after a long time as if it were (only) recent. 3.

Oh, these torments! that, inspite of its being thus deprived of its support, with its fluids and humours all used up by old age and overwhelming sorrow and further more by such penances as the Parāka the Sāntapana and others, this my cursed body should yet not give way! 'Shrouded in blind darkness and Sunless by name are the worlds assigned after death to those who immolate themselves-'thus the seers hold. Even after the lapse of so many years, this my intense vehemence of agony, making itself fully felt, as if fresh, at every moment of brooding, would not yet cool down! Oh my child! Sitā! Thou, who didst spring from the sacrifice of the gods! Such has turned out thy lot of existence that out of shame it is not possible even to give free vent to my grief! Alas, my darling!

Of thee a (mere) child, I remember (well) that face (beautiful) like a lotus, (lovely) with its irregular weepings and smiles; (shining) with its few bright and tender tips of budding teeth and (babbling) some faltering and nonsensensical sweet prattle. 4.

Revered Earth, it is true-thou art very cruel!

Whose nobility of soul you all knew-thou thyself, Fire, the sages, the wife of Vasishtha and the Ganges, nay, even divine Sun himself, the progenitor of the race of Raghus;-whom, thou thyself didst deliver as the

Goddess of Speech does learning and who was no less divine than these-of her, thy own daughter (Sītā), how couldst thou brook, O hard-hearted, such (ruthless) destruction? 5.

[*Behind the scenes.*]

This way, this way Her Holiness and Her Majesty!

Janaka—[Observing.] Oh, she is venerable Arundhati to whom the way is shown by Grishti. [Rising.] But whom does he address as Her Majesty? [Observing closely.] Alas, alas? How now; is she the great king's wife Kausalyā, my affectionate friend? Who would believe that she is that same herself?

At the house of Dasharatha, she was like the Goddess of Wealth; or rather she was the Goddess of Wealth herself; why (use) the word of comparison? Alas? Woe! As Fate would have it, she has become now like some strange (anyat) and unknown (kimapi) being, all made up of grief! O what a woeful change! 6.

Of this person who was formerly to me, a great festival incarnate-of her, the sight now has become unbearable for me like salt on a wound: 7.

[Then enter Arundhati, Kausalyā and the chamberlain.]

Arundhati—Do you hear what I say? You should personally go and see the Videha king;-that is the direction of your family preceptor. It was for this very reason that I was sent. What means then this great hesitation on your part at every step?

Chamberlain—Queen, compose yourself; I request you to follow the instructions of His Holiness Vasishtha.

Kausalyā—That at this stage (lit-time) I should (have to) see the king of Videha makes all my griefs spring up simultaneously. So that I am unable to

compose my heart the knots of which are being twisted out from the root.

Arundhati—What doubt can there be about this !

The sorrows of human beings caused by separations from their dear ones, though always continuing ceaselessly, do however become unbearable and overflow as it were in thousands of channels, at the sight of a beloved person. 8

Kausalyā—How can we, when such has been the lot of our dear daughter-in-law, show our face to the royal sage, her father ?

Arundhati—Here is your worthy relative, the upholder of the family of the Janakas;-he whom Yājnavalkya the seer has taught the knowledge of Brahman. 9.

Kausalyā—Yes, he is the same, Siradhvaja, the royal sage, the father of my dear daughter-in-law;-he who was not different from his heart to the great king (Dasharatha.) Oh, I am reminded of those days which were joyous being devoid of any sorrows ! Alas, Fate ! All that is no more now !

Janaka—[Apporching.] Revered Arundhati, Siradhvaja the king of Videha, greets you.

By which your husband, though (himself) the storehouse of holy lustre and though most revered by even the sages of old, considers himself holy-unto such your reverence, as unto Divine Usas, the fountain of bliss for the three worlds and adorable to the entire universe, I pay my homage with my head stooping low down to the surface of the earth. 10

Arundhati—May the Imperishable light dawn upon thee !

May that divinity make thee holy–the divinity that shines there beyond the ethereal expanse (or the region of sins.)

Janaka.—Noble Grishti, may I hope it is all well with this mother of that king, the saviour of his subjects?

Chamberlain. [To himself.] We have been unsparingly and very cruelly reproved! [Aloud.] Royal sage, when, in consequence of this very resentment, she has long since avoided the sight of dear Rāma's face, it is not good on your part now to add more to her grief as she is already anguished at heart. And as to our dear Rāma, it was some unknown stroke of his ill-luck that the people in the city spread all around the ugly scandal; and as they, the mean-minded, were not prepared to believe in the purification by the fire-ordeal, the king performed the cruel deed.

Janaka—[Bursting with wrath.] Ah! Who is this Agni to purify my child? Woe! We are again insulted, though already offended by dear Rāma, by him who does dare talk thus!

Arundhati—[Heaving a sigh.] Thus it is! To mention fire in connection with our dear Sītā is highly derogatory. The mere fact that she is Sītā is enough. Alas! My darling!

Whatever thou art to me,–a child or a pupil—be that, as it may. But thy sublime purity consolidates my love for thee. Let alone thy childhood or woomanhood; thou art none-the-less adorable to the world. For it is only the merits of the virtuous that are worthy of reverence and never the sex or the age. 11.

Kausalyā—Oh; the torments burst forth painfully! [Faints.]

Janaka—Oh! What is that?

Arundhati—Royal sage, what else?

That king, that happiness, that host of children, and those happy days–all this has suddenly flashed upon her memory at the sight of thee, her dear friend. In this dire vicissitude thy dear friend has really fainted; for the hearts of matronly women are as delicate as a flower. 12.

Janaka.—Woe, alas! By all means I am ruthless, in that, though seen by me after a very long time, I receive rather with a cold heart this beloved wife of my dear friend.

He was a praiseworthy relation, a dear friend, my very heart in fact; he was an embodiment of pleasure to me, nay, that sole fruit of my existence, my body, my soul or any other thing that may be yet more beloved than these. What indeed is there that the great and illustrious king was not to me? 13.

And this is, alas, the same Kausalyā!

Whenever there arose any occasion of some serious trespass on her or her husband's part in (their confidence of) privacy, it was I who was made an object of their taunts severally by the husband and the wife. All further action, either with regard to their reconciliation or their estrangement, rested with me. But enough of these recollections which, attacking my heart, burst it (within). 14

Arundhati—Alas, how unfortunate! Her heart has ceased beating with the breaths long suspended!

Janaka—Alas, my dear friend! [Sprinkles her with water from the pitcher.]

Chamberlain—Having at first, like a bosom-friend, displayed favourableness of uniform flavour, Fate next

becomes terrible in His sudden revolutions and aggravates, alas, the anguish of the mind ! 15.

Kausalyā—[Recovering.] Alas, child Jānaki! Where art thou ? I do remember (even now) that thy charming face, (lovely) like a lotus, with pure smile blooming upon it, solely adorned with the glory of the nuptial sacraments that thou hadst only recently embraced. With thy limbs lovely like the glare of the shining moon, do thou once again, O my darling, illuminate my lap. Always the great king would say—'She may be a daughter-in-law to the mighty ancestors of the family of the Raghus; to us, however, the daughter of Janaka is our own daughter.'

Chamberlain—It was exactly as the Queen says.

Though the king had five children, it was only the enemy of Subāhu (Rāma) that was specially dear to him. And from amongst the four daughters-in-law it was only Sītā that was as dear to him as Shāntā, his daughter. 16.

Janaka.-Alas, my dear friend, great king Dasharatha! How can I forget you who were thus pleasing to the heart in every respect ?

It has been the custom that it is the parents of the bride that honour the bridegroom's relatives (and not the reverse); but in our relation it was quite reverse, in that it was you who held me in great reverence. Such (noble) as you had been, Time has now snatched you away, as also that cause of our relation; accursed be, in the dreadful hell of this life, the survival of me, the sinful wretch ! 17.

Kausalyā.—Dear Jānaki, what can I do ? As if firm

being plastered with hard adamantine cement, this my accursed life refuses to leave me, ill-starred that I am!

Arundhati.—Take heart, Queen. At intervals there must be cessation to tears. And further, don't you remember what the spiritual guide to your family, while at Rishyashringa's hermitage, told us 'It was destined to be and so it happened; but it shall have a happy end'?

Kausalyā—How can that happen now for me whose all hopes are gone?

Arundhati.—What do you think then, O daughter of kings? Was it a false statement? No, noble princess, you must not doubt it. It shall come true.

No doubt should be entertained with regard to the assertions made by the Brāhmanas to whom the Supreme Light has been manifested. For lucky success attends upon their utterances. They never speak words that are of false import. 18.

[*A noise behind the scenes. All listen to it.*]

Janaka.—To-day being a holiday in honour of the learned (guests), it is the uproar raised by the students engaged in incessant sports.

Kausalyā.—Happiness is indeed easy to find in child-hood. [Observing.] Oh! Who is that boy in the midst of these (boys)—he who delights our eyes with his limbs lovely and tender, having an imposing appearance and displaying the grace of our dear Rāma when a mere child?

Arundhati.—[To herself with joy and eagerness.] This indeed must be that secret, ambrosial to my ear, that was revealed to me by Bhāgirathi. But I do not know which of the two long-lived Kusha and Lava, he must be. [Aloud.]

Glossy and dark (in complexion) like the petals of a blue lotus, decked with tufted forelocks, of pleasing charms, adorning with his very charms the assemblage of his school-mates and appearing like my dear Rāma (the joy of the Raghus) become once again a child, who is this that, meeting my view, suddenly gives an ambrosial collyrium to my eyes?

Chamberlain....I think the boy must surely be a Kshatriya student.

Janaka.—It is just so; for,

He carries on his back, one on each side (abhitah), a pair of quivers of arrows the feathers of which kiss his crest; his chest, marked with ample (stoma) holy ashes, is clad in the hide of the Ruru-deer; his lower garment dyed with red madder is held fast by a girdle of the Murva grass and in his hand he carries a bow and a rosary of Aksha-beads as also another (thing)—a staff made of Pippala. 20.

Revered Arundhati, what? Can you guess 'from where he is?

Arundhati.—We came here only to-day.

Janaka.—Noble Grishti, my curiosity is great; do you, therefore, go to His Holiness Vālmiki and inquire. Also! tell that boy, 'Here are some elderly persons desirous of seeing thee.'

Chamberlain — As my Lord commands. [Exit chamberlain.

Kausalyā—What do you think–will he, thus addressed, come or not?

Janaka.—Can a noble conduct be at variance with such a (graceful) form?

Kausalyā.—[Observing.] Why! Having respectfully listened to the words of Grishti, he, the dear boy, dismissed all the school-mates and has (now) started to come in this very direction!

Janaka.—[Observing long.] Oh! This is something wonderful!

There is in him, some height of greatness that is charming in its modest and childlike simplicity and that is capable of being perceived by only the sagacious and never by the unlearned. It indeed forcibly carries away my mind, though firm with infatuation, just as a tiny piece of magnet does a (mass of) iron. 21.

Lava—[Entering.] Though they are all worthy of reverence from me, still as their names, order and birth are not known (to me), how am I to pay homage to them? [Reflecting.] Yes, I have often heard from the elders that this mode (of paying one's homage) is unobjectionable. [Approaching respectfully.] Here is Lava bowing his head to you all in due succession.

Arundhati—Blessed one, live long!

Kausalya—Live long, dear child!

Arundhati—Come here, darling. [Taking Lava into her lap, to herself.] Luckily, not only my lap, but my desire too, at last after a long time, has been (ful)fiilled.

Kausalyā—Dear child, come here also, awhile! [Taking him in her lap.] Oh, he takes after (anu-karoti) dear Rāma not only in the built of his body, massive and resplendent like a slightly opened blue-lotus and in his voice that resembles the sonorous notes of the swans whose throats are rendered sweet (mellow) by the lotus filaments that they feed on; why, even the touch of his

limbs soft like the interior of a full blown lotus is of the same quality! Dear child, let me look at thy face. [Raising his chin, observing closely and feelingly, with tears.] Royal sage, what! Do you notice? On close observation (it will be noticed) that his face does resemble the moonlike face of our dear child, my daughter-in-law.

Janaka.— I notice it, friend, I notice it.

Kausalyā—Oh, what (impossible things) my heart speaks now as if it were frantic (with joy)?

Janaka.—Of our dear child (Sītā)and of the upholder of the Raghus (Rama), the entire form is clearly indicated as having been reflected in this boy; (for), the same (graceful) is the appearance, same the splendour, same the speech, same innate modesty and same mellow personality. Woe! alas, Queen! Why does my mind thrown into turmoil run along wrong courses? 22.

Kausalyā—Dear child, hast thou got thy mother? Dost thou remember thy father?

Lava—Oh, no!

Kausalyā—To whom, then, dost thou belong?

Lava—To His Holiness Vālmiki of blessed name.

Kausalyā—Ay child, say what is proper to say!

Lava—It is all I know.

[*Behind the scenes.*]

Ye soldiers! Here Prince Chandraketu commands: 'Nobody should trespass the ground in the vicinity of the hermitage.'

Arundhati and Janaka—Oh! We shall (be able to) see to-day dear Chandraketu who has arrived here in the course of following the sacrificial horse as its guard! What a lucky day for us?

Kausalyā.—The son of dear Lakshmaṇa commands-these are the letters sweet like ambrosial drops, that I hear !

Lavx.—Noble Sir, who is this Chandraketu ?

Janaka.—Do you know Rāma and Lakshmaṇa, those two sons of Dasharatha ?

Lava.—You mean those two heroes of the story of Rāmāyaṇa !

Janaka—Yes, of course !

Lava—How, then, should I not know them ?

Janaka—This Chandraketu is the son of that Lakshmaṇa.

Lava—Then, he is the son of Urmilā and the grand-son of the royal sage, King of Mithilā.

Arundhati—[Smiling.] The dear chap displayed his proficiency in the story.

Janaka—[Reflecting.] If you are so much conversant with the story, then tell me;-I ask: of those (four) sons of Dasharatha, how many are the children, of what names are they and of which mother is each born ?

Lava—Neither we nor anybody else has ever heard before this portion of the story.

Janaka—What, has the poet not yet composed it ?

Lava—He has composed it, but has not yet published it. A sub-portion of that has been composed as a separate work full of sentiments and capable of being staged. And that composition, written in his own hand, His Holiness Vālmiki has sent to the venerable sage Bharata, the author of the Sutras on the Triple Symphony.

Janaka—With what object (in view) ?

Lava—So that, it is said, that revered sage may have it staged by the celestial damsels.

Janaka—All this creates a great curiosity in us!

Lava—Great is the care that His Holiness shows for it. For, that manuscript has been sent to the hermitage of the sage Bharata, through some of his pupils; and as their escort my brother has been sent, bow in hand, to ward off any possible mishap.

Kausalyā—Thou hast a brother too!

Lava—Yes, the noble Kusha.

Kausalyā—It means from what you say that he is your senior.

Lava—That is it. By reason of the order of birth, he is my elder.

Janaka—What! You are twins!

Lava—Even so!

Janaka—Child, tell me then. What is the ending portion of the narrative?

Lava—The King, being afraid of the false scandals spreading amongst the people, expelled Queen Sītā who was born of the sacrificial ground; and then Lakshmaṇa abandoned her who was nearing the throes of delivery, all alone in the forest and returned to Ayodhyā.

Kausalyā—Alas child! Thou of lovely face! What sudden turn of the malignant sport of thy Fate might have overtaken the flower of thy body in that forlorn plight?

Janaka—Alas darling!

Having undergone that insulting treatment, that dreadful (plight in the) forest and those pangs at the time of the delivery, assuredly thou, being frightened at

the hosts of carrion-eaters surrounding on all thy sides, must have remembered me as thy (only) resort ! 23.

Lava—Noble dame, who are these ?

Arundhati—This is Kausalyā and this Janaka. [Lava looks at them with much regard, sorrow and eagerness.]

Janaka—Oh, the impertinence of these wicked citizens ! Oh the precipitancy of dear Rāma !

I have been long brooding over this fall of the terrible thunderbolt of calamity; it is now the proper time for my fire of wrath to blaze forth with a sudden force either with the bow or with a curse !

Kausalyā—[Trembling with fear.] Revered lady, help, help ! Appease the enraged royal sage !

Lava—Such indeed is generally the state of mind of spirited persons when they are offended.

Arundhati—King, Rama is (but) thy child; and as to the wretched subjects, you must (in fact) protect them ! 24.

Janaka—Or, let these two (bow and curse) have peace as far as the joy of the Raghus (Rāma) is concerned; for he is the treasure of a son to me. And as to the citizens, they are in the main (a mere assemblage of) Brahmins, infants, aged and infirm persons and females ! 25.

[**Entering**]

Exited Boys—Prince, prince, a strange type of animal is heard (to exist) in the country which they call 'horse' there; the same we have seen just now with our own eyes.

Lava—A horse has been mentioned in the catalogue

of animals and the treatises written on the science of warfare; describe, then, what is he like ?

Boys--He carries a tail behind which he continuously waves; he has a long neck and hoofs--just four. He eats grass and excretes lumps of dung as big as mangoes. Why describe him then ? He is moving away farther and farther; come, come, let us follow him ! 26.

[They drag him by the hands and the deer skin.]

Lava--[With eagerness, restraint and modesty.] Behold, noble ones, behold. I am carried away by these.

[Moves about hastily.

Arundhati and Janaka—Great is our darling's curiosity.

Kausalyā--You as well as we have been gratified with (these) talks of that son (garbharupa) of the forest. Revered dame, I seem to have been robbed (of something) when now I do not see him. Let us, therefore, go from this place to another spot and look at the long-lived dear boy rnnning away.

Arundhati—That active chap with his very speedy (pace) has already gone too-far; how is it possible to see him now ?

Chamberlain—[Entering.] His Holiness Vālmiki says: 'you shall know it at the proper hour'.

Janaka—This is something very mysterious. Revered Arundhati, friend Kausalyā, noble Grishti, let us all go in person and see His Holiness Prāchetasa.

[Exeunt elderly persons.

[Entering.]

Boys—Prince, look at this wonderful object.

Lava—Yes, I look at it and know it. Surely, it is the horse consecrated to a horse-sacrifice.

Boys—How do you know that?

Lava—Why fools, you too have in fact studied that chapter. Don't you see (i.e. know) that there are as his guards those people-the armoured cavalry, lancers and quiverbearers, numbering a hundred of each sort ? This army seems to be composed mostly of such. If you have no trust in me, then go and ask them.

Boys—Hollo (soldiers) ! With what object (in view) does this horse thus roam about being guarded on all sides.

Lava—[Eagerly, to himself.] Oh, a horse-sacrifice is for the world-conquering Kshatriyas the highest test of their supremacy great, and glorious, and calculated to humiliate all other warriors !

[*Behind the scenes.*]

This horse which is (here)—he is the banner or rather the spirited proclamation of (the valour of Rāma) the one supreme warrior in the seven worlds, the enemy of the family of (Rāvaṇa) the ten-headed (demon). 27.

Lava—Ah ! The words are exciting (enough) ?

Boys—What needs be said ? The prince, certainly, is clever.

Lava—Ye soliders ! What, is the earth destitute of the Kshatriyas that you are making such a proclamation ?

[*Behind the scenes.*]

Oh, whence can there be Kshatriyas (worth even the name) before our great king ?

Lavv—Ah, fie upon you, villains ! If they (your great king) are really great, let them be; what is the need of this scarecrow ? But why these talks; here I snatch away that banner of yours. 28.

Oh, you boys; surround and carry this horse off,

pelting him with clods of earth. Let him graze among the roebucks!

[**Entering**]

A Soldier.—[Angrily.] Fie, chap! What didst thou say? Don't forget that our exceedingly harsh files of the soldiers do not tolerate arrogant words even from a child! *Dost Thou* know that Prince Chandraketu is haughty (and therefore difficult to subdue). Therefore, before he, whose heart has been ravished at the sight of the uncommon scenery of the forest, arrives here (on the scene), thou run away from this place quickly through the thickets of the trees.

Boys—Prince, have done with the horse. These files of the soldiers, flourishing their bows are threatening you; while the hermitage is (yet) far away. Come away, then; let us flee away with deer-like bounds.

Lava—[Laughing.] What? The weapons are flourishing? [Stringing his bow.]

Then, let this bow, with its jaw-like tapering points drawn in a curve by the tongue like string and giving out a terrific and deep rumbling sound (of the twang), open its frightful maw imitating the gaping yawn of the machine like mouth of Death when he grins ready to swallow (the world)!

[*All walk about as suits them and depart.*]

End of Act Fourth

ACT FIFTH

[*Behind the scenes.*]

Ye soldires, we have been reinforced, reinforced! For, Here comes Prince Chandraketu, on hearing (the

news) of our fight, with his chariot (drawn) by speedy steeds galloping, being urged on by Sumantra in haste, and with his flag-staff of the Kovidāra wood shaking (at the jolting of the car) on uneven ground. 1.

[Then enters, in a choriot driven by Sumantra, Prince Chandraketu, bow in hand, with a feeling of wild joy and excitement.]

Chandraketu.—Behold, noble Sumantra, behold!

With his complexion flushed with just a tinge of glowing anger and his five locks of hair all in flutter, here is that marvellous warrior boy, in the van of the battle, discharging a shower of arrows on the armies from his bow whose tips are incessantly twanging with the string. 2.

How strange, how strange!

This hermit boy does indeed rouse my curiosity, as he, single-handed, like some fresh but still unknown scion of the Raghu family, discharges, over the body of my troops, thousands of blazing shafts that shatter the hard knots of the elephants' temples and that make a terrible twang. 3

Sumantra.—Long-lived one,

As I look at this, who in his prowess excels even the gods and the demons and who is so similar in form, I am reminded of the Joy of the Raghus (Rāma) holding a bow in his hand at the time of destroying the hostile forces that were disturbing the sacrifice of the son of Kushika (Vishvāmitra). 4.

Chandraketu—That so many should array themselves against a single-handed boy puts my heart to shame. For,

This boy, who is single-handed, is overwhelmed by these our forces wielding numerous weapons in their

sturdy and plantain-like hands which flash forth in the brunt of the battle, with their chariots resounding with the jingle of the tinkling golden bells and with their cloud-like elephants showering streams of profuse ichor. 5.

Sumantra—What matters to him even if they all (are arrayed) together against him? What then if they are disunited?

Chandraketu—Noble Sir, make haste, hurry up! This fellow has begun a great slaughter among those whom I must protect! For,

Sending forth the twang of his bow-string, augmented by the loud din of the war-drums, and causing fever to the ears of the multitudes of elephants roaring even in the (distant) mountain caverns, this valliant boy makes the ground, with heaps of frightful heads and trunks rolling about, appear as if scattered all over with the morsels dropped down from the terrific mouth of Death surfeited with them. 6.

Sumantra—[To himself.] How can we permit Prince Chandraketu to have a single combat with such (a hero)? [Reflecting.]

Or rather, we have grown old in the (services of the) Ikshvāku family. Moreover if the fight becomes imminent what alternative is there?

Chandraketu—[With a mingled feeling of wonder, shame and excitement.] Oh, fie! My forces are retreating on all sides!

Sumantra—[Gesticulating the driving of the chariot.] Long-lived one, here now, this hero has come within the range of thy speech.

Chandraketu—[Gesticulating forgetfulness.] Noble Sir, what was the name given by those our men who came to call us?

Sumantra—Lava, they said.

Chandraketu—Oh you, Lava, of strong arms! Why (waste time) on these (mere) soldiers? Here am I; come against me. Let fire be cooled by fire. 7.

Sumantra—Prince! See, see.

On being challenged by thee, that valliant boy has desisted from the carnage of our troops just as a haughty cub of lion turns back at the thundering of the clouds from the slaughter of herds of elephants. 8.

(Then enters Lava with bold and defiant strides.)

Lava—Well done, Prince, well done! It is true, thou art really a scion of the Ikshvāku race. Here have I come, then, (to meet thee).

[*A noise behind the scenes.*]

Lava—[Turning back with resoluteness.] How now! These generals, though once put to rout, still return and surround me with an intention to fight! Fie upon you, wretches!

Let this deep and tumultous uproar of the army, arising on all sides, fall a victim, like the flood of the ocean tossed up by the wind at the dissolution of the world, to the mass of flames of my fierce warth (flaring) like the submarine fire (when) disturbed by the fall of the mountains. 9.

[*Moves about vehemently.*]

Chandraketu—Oh, young warrior,

On account of your excellent and wonderful merits, you are dear to me; and therefore you are my friend;

so what is mine is even yours. Why, then, do you inflict such a slaughter upon your own dependants. Don't you find this Chandraketu a touchstone for your military spirit (haughtiness)? 10

Lava—[Turning back hastily, with a feeling of joy.] Oh! How pleasing and yet how stern is the heroic language of this high-souled prince of the Solar race! Why then bother myself with these! I will, rather, see him first.

(*Again a great noise behind the scenes.*)

Lava—(With a mingled feeling of rage and disgust.) Ah, I am harassed by these wretched persons who would not but disturb me in this heroic conversation!

[Turns towards them]

Chandraketu—Noble Sir, behold, it is a sight worthy to look at!

With his attention rivetted on me in haughtiness blent with curiosity, this youth, with a strung bow in hand and followed from behind by my troops, has assumed the grace of the cloud possessing a rain-bow and tossed up in two directions by violent blasts. II.

Sumantra—The Prince alone knows how to look at him. We, however, are simply overpowered by amazement.

Chandraketu—Ye princes!

That you innumerable, with him who is here all alone;-that you mounted upon elephants, horses and chariots, with him who is on foot;-that you clad in armours, with him who is scarfed with a holy skin-garment;-that you his seniors in age, with him whose body is comely on account of tender age;-that you

should have thus girt up your loins to fight with such as he–fie, oh fie upon you and fie upon us too ! 12

Lava—[With agitation.] Ah, what ! He pities my lot ! [Reflecting] Well ! To avoid loss of time I shall stupefy these armies with the help of my Jrimbhaka missiles. (Gesticulates meditation.)

Sumantra—Wherefore then, do these tumultous uproars of the armies subside all of a sudden ?

Lava—Let me now see that bold fellow.

Sumantra—Prince, methinks this young warrior has invoked (the aid of) the Jrimbhaka missiles.

Chandraketu—What doubt is there ?

A terrific combination, as it were, of darkness and of lightning, baffles even a steadfast eye, now obscuring it, now relieving it; while this entire army stands motionless as if it were drawn in a picture. Undoubtedly, the Jrimbhaka missile of invincible power is at work. 13

Wonder, O, Wonder !

With these Jrimbhaka missiles, which are dark-blue like the gloom accumulated in some vaults of the interior of the Nether regions, and whose blazing splendour resembles the tawny radiance of some brass glistening when heated, the sky is being covered all over as if with the peaks of Vindhya mountain, thrown up by those violent and terrific whirlwinds (that blow) at the time of the final destruction, having their caverns-rendered tawny on account of the clouds and the lightnings closing upon them. I4.

Sumantra—But from what source, I ask (punah), can he have these Jrimbhakas !

Chandraketu—From His Holiness Prāchetasa, we think.

Sumantra—No, dear Prince ! Such is never the case

with regard to the missiles, particularly with regard to the Jrimbhaka weapons. For,

Sprung from Krishāshva, they were transferred to the son of Kushika (Vishvāmitra); and then (handed down) by tradition from him, they are resting (at present) with our dear Rāma. 15.

Chandraketu—But other seers too, with the light of their Satva maturing into perfection, can see things for themselves!

Sumantra—Prince, be on your guard! Thy rival is come back.

The Two Princes—[To each other.] Oh! How pleasing to the sight is this prince! (Observing with love and admiration.)

Is it (merely) this chance meeting or is it the excellence of his merits, is it some ancient friendship formed intimately in an earlier birth or some personal relation, (obtaining between us), not yet known by the power of the fate, that my heart, as I gaze upon him, concentrates attention? 16.

Sumantra—Mostly it is characteristic of living beings that some one has a liking steeped in love for someone else;—which worldly people call 'The Astral friendship' or 'Love at first sight.' This love, the wise declare to be unaccountable, and to be causeless.

An affection which has no (apparent) cause, can never be counteracted; for, it is the one thread of love that sews together the inmost elements. 17.

The Princes—[With reference to each other.]

How can I discharge my arrows at this form lovely like a burnished Rājapatta jewel, at the sight of which

my limbs, out of an ardent longing for its embrace, bristles with thick horripilating hair? 18.

But when he has assumed such martial spirit, what help is there but a (resort to) weapon? And what is the use of that weapon for which a target, such as he, does not arise? And again, what will he say if I be reluctant to fight when the weapons have been already waved? Stern, indeed, is the warriors' code of honour that obstructs (even) the course of affection. 19.

Sumantra—[Observing with tears, to himself] Heart, why dost thou get excited by strange fancies?

That which constituted the seed of our hope has already been snatched away. When the creeper is already lopped off, where is the possibility of the appearance of flowers?

Chandraketu—I alight from the chariot, noble Sumantra!

Sumantra—Why for?

Chandraketu—In the first place, this valiant youth is worthy of honour; and moreover, I would, venerable sir, thus strictly observe the military code. Chariot-warriors do not attack a foot-soldier;-thus lay down the experts in the science of warfare.

Sumantra—[To himself.] Ah, I am put in a difficult situation! How can a person like me, prohibit a justified action; and how likewise can he permit a course that is purely an act of rashness?

Chandraketu—When even my revered fathers take the counsel of their father's dear friend in every matter of doubt, how is it that your noble self hesitates?

Sumantra—Long-lived, your sentiments are in complete agreement with the canons (of warfare).

That is exactly the spirit of sportsmanship. It is the eternal law. And that is exactly the course of heroic conduct charted by the lions of the Raghu family. 22.

Chandraketu—The expressions of your noble self are unique. History, mythology, behests of religion and the ways of the family of the Raghus-these none but your honour thoroughly knows. 23.

Sumantra—[Embracing with tears of love.] Few days indeed, O my child, have elapsed, since dear (Lakshmaṇa), thy father and the slayer of even Indrajit, was born. And even his child to-day follows the heroic path! Oh joy! The family of Dasharatha has now gained its stability! 24.

Chandraketu--[Sorrowfully.]

When the head of our family is unstable, what can constitute the stability of our race? It is this grief that torments our three other fathers. 25.

Sumantra--Woe! Alas! Really, they rend the very vitals of my heart-these words of Chandraketu!

Lava--Strange! How promiscuous is the process of feelings in me now!

Just as, in the rise of the full moon, the white lotus-bed finds its delight, even so my sight finds joy in him; and yet eager for fight is this my arm which has fixed its love on this mighty bow clamouring with the string resounding cruelly with its twangs, and which (the arm) manifests an obviously fierce spirit of war. 26.

Chandraketu--[Gesticulating alighting from the car.] Noble Sir, here Chandraketu, the scion of the Ikshvāku race, salutes you.

Sumantra—May that mighty primeval Boar help thee to vanquish only thy enemies. Furthermore;

May the divine Sun protect thee in thy fight-he who is the father of thy race. May the son of Mitra and Varuṇa, who is the spiritual guide of even thy elders, bless thee. Let the prowess that belongs to Indra and Vishṇu, to Agni and to Wind and to Garuda, be thine. And may the spell in the form of the twang of the bow-strings of Rāma and Lakshmaṇa, grant thee success! 27.

Lava—Prince, you certainly shine well in the chariot. Enough of this courtesy.

Chandraketu—Then let the fortunate one also grace another chariot.

Lava—Noble sir, take back the prince into the car.

Sumantra—Do thou, also, in that case, follow the request of Prince Chandraketu.

Lava—What hesitation can there be for one in one's own equipment. But then, being forest dwellers, we are unused to moving in chariots.

Sumantra—Thou dost know, my child, how to speak what befits pride and goodness. If dear Rāma, the king of the Ikshvāku race, were to see thee, such as thou art, his heart would melt with affection!

Lava—Yes, noble sir; it is said that the royal sage is really good-natured. [As if *ashamed.*] We too are not such as would oppose a sacrifice, though we may appear to be so. Who is here that does not hold that king in high esteem for his virtues? But still, it was that challenge of the horse-guards that stirred my blood, as it was too unsparing in its insulting (allegations) against the entire warrior class. 28.

Chandraketu—[With a smile.] What, you are indignant at the pre-eminence of our father's valour even !

Lava—Indignation or no; it matters not. But this much I ask: we hear that king Rāghava is self-restrained. They say he is never proud of himself. Nor his subjects grow arrogant. Why, then, do his servants utter a speech that is worthy of only a demon?

The sages describe the speech of the proud and the arrogant as diabolical. Such (a speech) is the source of all kinds of enmity; it is in fact the Death to the entire universe. 29.

Thus they condemn it. But they commend the other one.

It yields all desires, dissipates all poverty, generates fame and destroys all sins. Such a speech, truthful and pleasing, and the mother of all blessings, the wise say, is a (divine) cow. 30.

Sumantra—Oh, this youth is indeed of refined character, being a pupil of Prāchetasa! His utterances are suffused with sagely culture.

Lava—And now, Chandraketu, as to your question if I am indignant at Father Rāma's valour, I ask:-Is the province of the Kshatriya-qualities limited?

Sumantra—Thou dost not really know the Ikshvāku King. Desist, then, from this impertinence.

It is true thou hast displayed thy strength by slaughtering the armies. But thou certainly canst not speak so lightly of Rāma, the vanquisher of Jāmadagnya. 31

Lava—[Smilingly] Noble sir, what means all this boasting that the king is a vanquisher of Jāmdagnya? For, it is too well-known that the strength of a Brāh-

mana lies in his tongue; but the power of arms belongs to the Kshatriya alone. Jāmadagnya, who took up weapons, was but a Brahmana; and if he was subdued, what praise the king can claim in that ? 32.

Chandraketu—[As if provoked.] Noble sir, enough of a rejoinder to (his) answer.

He must be some new incarnation of manliness, that has taken place recently, to whom even the son of Bhrigu is not a hero. And he knows not even the holy exploits of Father Rāma, which gave the gift of security to all the seven worlds ! 33.

Lava—Who indeed does not know the exploits and the greatness of the lord of the Raghus. If there is anything yet to be told (it is)-or peace !

They are our elders and their conduct is not to be called in question; let them alone; why speak on that ? Their fame remains unblunted even when they kill Sunda's wife—a woman; for, they are regarded as great in the world. And those three steps—albeit without turning back—which were taken while fighting with Khara, or that skill (which was displayed) in the murder of the son of Indra (Vāli)-the people are (too) conversant with all that. 34.

Chandraketu—Ah, thou reviler of my father ! Thou who dost voilate all bounds of decorum ! Thou art growing too bold !

Lava—Oh, he is frowning at me !

Sumantra—Their rage is now flaring up ! For,

The tremor caused by excitement flutters the knots of the tufts of their locks; spontaneously the eyes are reddened a slight, thus resembling the petals of a red

lotus; and on account of the knitting of the eye-brows that are made to dance all of a sudden, their faces bear the grace of the moon with the blot inside shining prominently, as well as that of a lotus with bees hovering above it. 35.

Lava—Prince, prince, come on! Let us go to a place suitable for an encounter. [*Exeunt Omnes.*

End of the Act Fifth.

ACT SIXTH.

[Then enters seated in an aerial car a Vidyādhara couple gaudily attired.]

Vidyādhara—Oh, of these two princes of the Solar race that are raging with furiousness in a sudden encounter, and whose martial spirit is (all the more) inflamed;-of them how marvellous are the heroic deeds that have thrown even the gods and the demons into utter bewilderment! For, look, look here, my dear.

There is going on now a wonderful fight, striking terror into the entire world, between these two valiant youths who are incessantly discharging arrows, having drawn wide open their bows whose tiny bells are tinkling like the jingling bracelets and which send forth a fierce noise produced by their loudly twanging strings and ends. 1.

For the manifold welfare of both of these, here is gaining strength this sound of the joyous celestial drum rumbling like a thundering cloud. 2.

Let us then begin to shower incessantly upon these two valiant princes flowers, the collection of which would be charming being densely intermixed with full-blown

golden lotuses and which would be delightful on account of the floral-juice of numerous jewel-like tender buds of the celestial trees.

Vidyādhari—But why does the sky in front of us, all of a sudden, assume an unusual appearance being rendered (as it were) tawny with streaks of flashing lightnings difficult to look at?

Vidyādhara—Can it be, then, that to-day God Shiva has opened the sockets of the eye on his forehead which is dazzling like the flare of the sun when whirled round at the rotations of Tvashtri's wheel? 3.

Oh! I see. It is the Fiery Missile employed by Chandraketu who is roused to provocation. from which are emitted these flames of fire. For now,

With their flags and chauries variegated, having caught fire in parts, the hosts of the aerial cars have already retired. While this flaming fire glowing like the (crimson) lustre of a fresh kimshuka flower, is burning here the series of the cloths of our banners. 4.

Marvellous! Here is blazing forth all around, the Divine Fire, fierce on account of the sparks (shooting) with a sharp clatter resembling the awful clash of the thunder-bolt splitting into pieces and raging on account of its cluster of flames violently and tumultously flaring up and licking everything. And (how) scorching is its heat on all sides! Then let me cover my beloved with the garment and recede to some great distance.

Vidyādhari—Fortunately, the touch of my Lord's body, cooling and pleasing, and smooth and intense like pure pearl-stones, has screened the heat, that was but partially felt, from me whose eyes, half-closed like buds, are now rolling in intense ecstasy.

Vidyādhara—Ay, what (more) have I done here ? Or,

Though doing nothing, (a dear person) chases away all miseries with the joys (of his mere presence). Whichever is one's own beloved person, that is one's indescribable treasure. 5.

Vidyādhari—How now ! The expanse of the firmament is scattered all over with clouds dark-blue in colour like the necks of the passionate peacocks and decked with the flash of the streaks of lightnings continuously waving and rolling !

Vidyādhara—Oh, it is the result of the Vāruṇa Missile employed by Prince Lava ! How now ! By the showers of streams of water pouring in torrents, the Fire-Missile has been extinguished !

Vidyādhari—Oh, I like it, I like it !

Vidyādhara—Excess in everything is (always) injurious. For, as if it were closely enveloped in the darkness thickened by deeply roaring clouds made to clash against one another by a series of stormy blasts at the time of the world-annihilation, as if it were wallowing in the dreadful cavern-like mouth of Death, opening wide to gulp down the entire universe at one time, or as if it were shut up into Nārāyaṇa's belly whose all outlets are closed when he falls into the yogic sleep at the time of the world-destruction, the entire world of creatures shudders with fear. Bravo, Chandraketu, bravo ! Rightly have you employed the Wind Missile. For,

The clouds, though numerous, have been dissolved somewhere by the wind, just as the illusions superimposed upon the Highest Reality are dispelled by means of the Right Knowledge (Vidyā). 6.

Vidyādhari—But now, who is this, my dear, who, waving the skirt of his upper garment by his hand raised up in haste, and forbidding (thus) from afar the operation of the fight, lets down his aerial car between these two?

Vidyādhara—It is the Lord of the Raghus, returning after slaying Shambuka.

Hearing the words uttered by that great person, out of respect for him, Lava, withdrawing from the fight, stands now peaceful; while Chandraketu pays his homage to him. May prosperity attend the King by his union with his sons.

Come then, let us depart! [*Exeunt Both.*

End of the mixed interlude.

[*Enter Rāma, Lava and Chandraketu bent low.*]

Rāma—[Alighting from the Puspaka.]

Come quickly, Chandraketu, thou moon in the family of the Sun; give me a close embrace; so that by these thy limbs cooling like flakes of snow, the fire burning my heart may attain peace (be extinguished). 8.

Chandraketu—I pay my respects.

Rāma—[Raising him and embracing with tears of love.] Does it fare well with thee who art fighting for the first time with the celestial weapons?

Chandraketu—It is all well with me as it has been my good luck to secure this Lava who is a doer of wonderful feats and who makes a pleasant sight. I therefore, request that the dear sire should look upon this valiant youth of straightforward bravery, with an affectionate look, as upon me or even still more.

Rāma—[Observing Lava.] Fortunately, the friend of

my dear child possesses a form which is so much dignified, charming and auspicious (at the same time).

He is as it were the Science of missiles transformed into a bodily being or the Duties of the Kshatriyas, resorting to a corporeal shape for the protection of the treasure in the form of the Vedas; or he appears to be an original source of all power or an accumulation of virtues; ay, the very collection of meritorious deeds of the world, manifesting itself and standing apart. 9.

Lava—[To himself.] Oh, how holy and majestic is the appearance of this great person!

He seems to be the sole abode of solace, love and devotion; and the serenity of the highest Duty, as it were, moving in a corporeal shape. 10

Wonderful!

All hostility has vanished; a feeling of joy pervades my (whole) being; that arrogance has disappeared somewhere; and modesty humbles me down. At his sight, suddenly I am overpowered by him, I know not why! Or rather, the high-souled persons have some excellence which is supreme like that of the holy places.

Rāma—How is it, then, that this boy here suddenly affords a relief to my agony and moves with affection my inward soul for some unknown reason? Or, that love should at all depend upon some cause is contrary (to all experience.)

It is some mysterious internal cause that binds together the objects; affections never depend upon extraneous circumstances. For a lotus blooms at the rise of the sun, while the moon-stone begins to ooz when the moon rises. 12

Lava—Chandraketu, who is he ?

Chandraketu—Dear friend, he is our father.

Lava—Then, by law he is the same to me, since you speak of me as a dear friend. But then, I hear that there are altogether four of these venerable heroes of the Ramāyaṇa, who receive such a designation from you. Speak, therefore, the particular relation.

Chandraketu—Why, he is our eldest father.

Lava—[With joy.] What, he is the Lord of the Raghus (himself) ! Luckily, the day has dawned well that I have been able to see His Majesty ! [Observing with modesty and curiosity.] Dear father, Lava, the pupil of Prāchetasa, pays his respects to you.

Rāma.—Come, long-lived one, come ! [Embracing him with affection.] Ay child, enough of this too much modesty. Embrace me closely again and again.

Fleshy, smooth and delicate like the inner-most petals of a ripe lotus, this thy touch delights me, cool as it is like the flow of nectar from the moon and the juice of the sandalwood. 13

Lava—[To himself.] Such is the causeless love of this magnanimous soul towards me. But I, in my ignorance, took up arms to betray this very person. [Aloud.] May the revered sire forgive the childishness of Lava !

Rāma—What is the guilt of the dear child ?

Chandraketu—Hearing the proclamation of dear father's valour from the guards of the horse, he behaved like a hero.

Rāma—Why, it is a grace for the Kshatriyas.

A luminary does never brook the brilliance of others spreading (all around); for it is his genuine character

and not acquired, being inherent by nature. When the divine sun blazes incessantly with his rays, why does a fire-gem emit (flames of) lustre as if insulted? 14.

Chandraketu—Intolerance too appears beautiful in this great hero alone. Let my revered father behold how all our troops have been paralysed, after being overpowered with the Jrimbhaka missiles employed by my dear friend.

Rāma—[Observing with amazement and sorrow, to himself.] Oh, such wonderful is the power of the dear chap! [Aloud.] Child, withdraw the missile; thou too, Chandraketu, console the armies that are bewildered by their motionlessness.

Lava—As dear father commands. (Gesticulates meditation.)

Chandraketu—As you order? [Exit.

Lava—Dear father, the weapon has desisted from its operation.

Rāma—Dear child, these missiles, for whose employment and withdrawal there are special spells, are learnt only by traditional instruction.

The primeval seers, Brahmā and others, for the benefit of the Sacred Truth (Brahma), practised austerities for over a thousand autumns; and then obtained the vision of these missiles, (the manifestation of) their own lustre of penances. 15.

Now this mystic knowledge of the spells for these weapons was imparted by His Holiness Krishāshva to Kaushika who served the former for over thousand years; and His Reverence Kaushika imparted it to me. This is the order of its (two) earlier teachers. I now ask what is the tradition in my dear child's case?

Lava—The missiles have revealed themselves to us two of their own accord.

Rāma—[Reflecting.] What is not possible? May be, some greatness having for its source some extraordinary merit, may be at work. But how is it that thou dost speak (of thyself) in the dual?

Lava—We are two brothers, twin-born.

Rāma—Where is that other, then?

[*Behind the scenes.*]

Dāndāyana, is it true that long-lived Lava is engaged in a fight with the forces of the king? What do you say?—that 'it is true'? Let, then, to-day the word 'king' vanish from the (three) worlds and let the fires blazing forth from the weapons of the Kshatriyas be extinguished! 16.

Rāma—But who is this here, of a complexion dark-blue like sapphire, who by his mere voice thrills me and thus makes me resemble a Kadamba tree that puts forth buds in joy at the deep rumbling of an early blue cloud? 17.

Lava—He is the same, my elder brother, the noble Kusha, who has come back from the hermitage of Bharata.

Rāma—(With eagerness.) If so, call the long-lived one here, dear child!

Lava—As you command. [Moves about.

[*Then enters Kusha.*]

Kusha—(Tossing his bow with curiosity, joy and fortitude.)

If it is a fight with the Solar kings, who, right from Manu the son of Vivasvat, have given to Indra the gift of security and who have kept ablaze the fire of their

own Kshatriya valour only to chastise the insolents, then, blessed is this my bow with its string illuminated by the flames of the fierce rays shooting from the blazing missiles. 18. [*Moves about proudly.*]

Rāma—There is an uncommon excess of valour in this Kshatriya chap !

His glances set at defiance the (entire) quintessence of world's power; his bold and yet haughty gait bends, as it were, the earth; possessed of a greatness like a mountain, eventhough (he is) in his boyhood, he is the Martial spirit as it were, that is coming here or Pride itself ! 19.

Lava—(Approaching.) Hail, noble brother !

Kusha—Long-lived one, what is all this talk about fight ?

Lava—It is trifle. Let my revered brother abandon haughtiness and behave modestly.

Kusha—Wherefore !

Lava—For, the king, the Joy of the Raghus, is here. He bears (great) affection towards us; and he is anxious for your presence.

Kusha—[Reflecting.] You mean that hero of the story of Rāmāyana, who is (said to be) the protector of the treasure of the Sacred Truth !

Lava—Yes, of course.

Kusha—He is a magnanimous soul whose sight is holy and covetable. But I do not know how we should approach him.

Lava—Just as we would approach our elders.

Kusha—How is that possible ?

Lava—Chandraketu, Urmilā's son, who is very noble-minded and good-natured, honours me with his affection

and addresses me as a dear friend. By this relation the royal sage here is our father in accordance with the laws of courtesy.

Kusha—Humility, then, eventhough it be towards a Kshatriya, would not be blameworthy.

[*Both move about.*

Lava—Let my noble brother look at the magnanimous person whose excellence of the mainfold and extraordinary exploits is clearly inferred from his noble demeanour, majestic personality and dignified appearance.

Kusha—[Observing.] Oh, how serene is his from, how holy his personality! In an appropriate place, indeed, the author of the Rāmāyaṇa has transformed the Divine Speech. 20.

[Approaching.] Dear Sire. Kusha, the pupil of Prāchetasa, pays his respects.

Rāma—Come, come, long-lived one!

This person here, out of love for thee, is anxious for an embrace of thee whose body is as lovely as a cloud inflated with water. 21

[Embracing, to himself.] What, then, is this boy my own child?

Pouring forth from every limb, through love, he is as it were, the very quintessence of my body; manifesting itself and standing outside, he is, as it were, the very element of my life; and he seems to be fashioned from the exudations of my heart squeezed on account of intense ecstasy; for on being embraced, he besprinkles, as it were, my body with streams of ambrosial juice. 22.

Lava—The sun is shining such as would burn our foreheads. The dear Sire, *therefore will* be pleased to take his seat here in the shade of this Sāla tree for a while.

Rāma—As my darling wishes.

[*All move about and sit down as befits each.*]

Rāma—[To himself.] Oh, though accompanied by modesty, the behaviour of Kusha and Lava, such as the mode of walking, standing, and sitting etc. is such as prognosticates their (future) sovereignty. 23.

The graces of their beauty, which are inseparable from their forms and are inherent in them, unfold a complexion (kānti) that is charming in every part, as do the beams a spotless gem or drops of honey a full blown lotus. 24.

And mereover, I find in these two boys an almost complete shade of likeness of the princes of the Raghu race.

Their complexion (Vapus) is dark-blue like the neck of a bull; their glances are steady like those of a lion in a happy mood; and their voice is deep like a drum beaten on an auspicious occasion. 25.

[Observing closely.] Their forms resemble not only mine;

But, on close observation, there are found in these two boys clear points of resemblance in every respect, even to the daughter of Janaka; why, (in fact), it has once again come within the range of my sight-(I mean) my beloved's face graceful like a budding lotus. 26.

Aud this is the same stamp of the lips bristling with the lustre of the pearl-white teeth; same graceful are the ears too. Though their eyes are red and blue, still, they possess the same gracefulness. 27.

[Reflecting.] And this is the same forest inhabited by Prāchetasa, where, as I understand (Kila), the Queen

was deserted. And such similar are their forms and such their age and majestic appearance. And as to the fact that the weapons revealed themselves to these, I can reason this way: Can it be my permission to the missiles at the time of our looking at the painting, that has come into force? For, we have never heard that our predecessors got the knowledge of these missiles in the absence of traditional instructions. Moreover, the great delight of my heart too inspires confidence in my soul distracted (with doubts). The fact that they are twins also greatly coincides with my own thoughts. For, the state of conception in my dear Queen's case was (clearly) marked with (the existence of) two living children (in the womb).

[With tears.] For, when our love had reached its climax owing to the growth of our familiarity, it was I who first noticed, with the gentle touch of my palm, the double nature of the foetus in her womb, while she, though perfectly calm being in private, closed her eyes in natural bashfulness. And it was after some days that she came to know of it. 28.

[Weeping.] What, should I ask them in some way or the other?

Lava—Father, what is this?

On account of the flow of tears, your face, which is a blessing to the world, has assumed the beauty of a lotus bespangled with dew-drops, 29.

Kusha—Ay dear brother,

In the absence of Queen Sītā, what possibly is not painful to the Lord of the Raghus! Verily, indeed, at the death of one's beloved, the entire world appears to be a wilderness. Such a great love and this endless separat-

ion! Why dost thou, then, ask as if thou hast not studied the Rāmayaṇa ? 30.

Rāma— [To himself.] Oh, indifferent is their talk! Enough of asking. Foolish heart, what means this thy sudden distracted emotion ? Thus having disclosed the vehemence of my heart, I have become an object of pity for these children folk! Well, let me divert. [Aloud.] Dear boys, we hear of a much-talked work called Rāmāyaṇa which is the outcome of the genius of Vālmiki and which forms a panegyric of the Solar race. Out of curiosity I wish to hear something from that.

Kusha—The whole of that book has been studied by us. These two stanzas, however, strike my memory from the end of the portion that describes his (Rāma's) boyhood.

Rāma—Recite them, dear boys!

Kusha—Sitā was naturally dear to the magnanimous Rāma. And that affection, Sitā nourished by her own virtues. 31.

Likewise Rāma was dearer to Sita than even her life. It is the heart alone that knows the bond of mutual love. 32.

Rāma. Oh, pity! It is terrible-this blow to the vitals of my heart! Alas Queen! It was really so, then! Oh, these worldly incidents, stale on account of disordered chaos and closed by separation do involve us in care!

How much (unbounded) was that joy, intensified on account of excessive mutual confidence! How (deep) was that mutual love! And how (sweet) those intense yearnings and delights? Either in prosperity or in adversity how uniform was that oneness of hearts! And

yet this life throbs! The wretched one does not cease to be! 33.

Oh, pity!

I am reminded of that very time, so painful to recall, which is charming on account of the sudden manifestation (before my eyes) of the thousand virtues of my beloved. 35.

(The time) when the bud-like breasts of the fawn-eyed one, that had begun slightly to appear, developed a little after some days; and when Love, intensified by the combination of youth, affection and feelings, was boldly at play in the heart but gently in the body. 35.

Lava—And this is the stanza addressed by the Lord of the Raghus to Sitā, while they sported in the Mandākini, en route to Chitrakuta:

For thy sake, as it were, is placed here this long slab of stone, round which this Bakula tree has poured as it were (showers of) flowers. 36

Rāma—[With a commingled feeling of shame, smile, affection and pathos.] Exceedingly innocent, indeed, are the children-folk, particularly those who dwell in forests. Alas Queen, dost thou remember that region, that witnessed our (exchanges of) profound confidences in private?

Cooled in consequence of the perspiration rising through fatigue; the grace of its moon-like forehead somewhat disturbed by the tresses which were made to dance thereon by the gentle breezes wafted from the Mandākini; and its cheeks bright being not marked with the saffron,—such was, as I picture before my eyes, her face, charming on account of the lovely ears appearing more beautiful being bereft of decorations! 37.

[Remains silent as if paralysed; then pathetically.] Oh, wonder ! Ho !

Pictured and set before (the mind's eye) after long continued contemplation, a beloved person does indeed afford consolation even in separation. But when fancy dies out, the world becomes a wasted wilderness; and then, the heart is baked as it were in a heap of (slowly) burning chaff. 38.

[*Behind the scenes.*]

Alarmed on hearing of the quarrel among the boys, Vasishṭha, Vālmiki, Queens of King Dasharatha and Janaka, together with Arundhati of course, with their limbs drooping on account of old age, are coming slowly being overpowered by fatigue due to the great distance of the hermitage, though quickening their minds. 39.

Rāma—How now ! Revered Arundhati, Vasishṭha, mothers and Janaka are all here ! How shall I be able to see them ? [Observing pathetically.] That father Janaka too, as chance would have it, is come here, is a stroke of thunderbolt to me unfortunate as I am !

Having once witnessed that meeting of my two fathers (Janaka and Dasharatha) at the great festival (celebrated in honour) of the auspicious marriage of their children, in company of Vasishṭha and others who were delighted at the desirability of our relation, why am I not torn into thousand pieces as I look at this friend of my father in such condition after that dire calamity has taken place ? Or what is difficult for Rāma to perform ? 40.

[*Behind the scenes.*]

Alas, O, alas ! Pity !

Having seen, all of a sudden, the Lord of the Raghus,

in such a plight, with his graceful appearance sustained only by his majestic personality, his helpless mothers are falling into a sudden swoon just after the recovery to consciousness of Janaka who was the first to faint! 41.

Rāma—O father! O mother! O Janaka!

That which was the sole blessing for the family of the Janakas and the Raghus-even to that have I become cruel; your compassion towards such a sinner is futile. 42.

Then, let me receive them. [*Rises*]

Kusha and Lava—This way, this way, dear Sire!

[Exeunt all moving about pathetically.

End of the Act Sixth.

ACT SEVENTH.

[*Then enters Lakshmaṇa.*]

Lak.—Holloa, ho! To-day, indeed, His Holiness Vālmiki, having invited, together with us, the subjects consisting of the Brahmanas, the Kshatriyas, the citizens and the peasants, has congregated here, by his power, the entire multitude of the creatures, both movable as well as the immovable and various classes of beings such as the gods, the demons and the lower animals. And my noble brother has (thus) instructed me:-'Dear Lakshmaṇa, we have been invited by His Holiness Vālmiki to witness his own play being staged by the heavenly maids. You go, therefore, to the theatre on the bank of the Ganges and arrange the seats for the audience.' And I have assigned the proper seats to the beings mortal and immortal. And here now,

Comes, in this very direction, my noble brother out

of regard for Vālmiki;—he who is undergoing the austere life of a hermit, though still dwelling in the kingly order. 1

[*Then enters Rāma*]

Rāma—Dear Lakshmaṇa, have the spectators taken their seats?

Lak.—Yes.

Rāma—And those two dear boys, Kusha and Lava, should be accorded an honour like that to Prince Chandraketu.

Lak.—Being aware of my Lord's love towards them, I have done exactly as (you say). Here, now, is spread the royal seat. Let, therefore, my noble brother take his seat.

Lak.—Well, then, begin Sir!

[*A play within the play.*]

The stage manager—[Entering.] Ye Sirs! His Holiness Prāchetasa, the speaker of truth, thus commands the world including the animate as well as the inanimate beings: Here is something which having perceived with my own intuitive eye, I have composed into a sanctifying nectar of words which is full of the emotions of pathos and wonder; you should, therefore, be attentive to that, out of regard for the noble theme (Kārya)!

Rāma—This is what is meant. The sages have realised the eternal laws. The perceptions of such divine sages are full of the Highest truth and ever free from falsehood (lit. sin); they can never be contradicted. You, therefore, should not call into question their veracity.

[*Behind the scenes*]

O my noble Lord! O Prince Lakshmaṇa! Alone, helpless, nearing the throes of delivery and full of despair,

Earth—[Recovering] Goddess, having delivered Sitā, how can I expect to breathe freely?

I endured her long internment amidst the demons; but this her second exile is extremely unbearable.

Bhāgirathi—Who can bar the gate to shut out destiny that is about to bear its fruits. 4.

Earth—Divine Bhāgirathi, does this all become thy dear Rāma?

He showed no regard for the hand which he, when a mere boy, seized in his boyhood; nor did he care for me, nor for Janaka, nor for Fire, nor for her devotedness, nor even for offsprings! 5.

Sitā—Alas, noble my Lord! I am reminded of thee.

Earth—Ah, who is thy Lord?

Sitā—[With tears of shame.] As the mother says.

Rāma—Mother Earth, such (cruel) am I.

Bhāgirathi—Divine earth, thou art the body of the world. Wherefore, then, dost thou, as if thou art ignorant, get angry with thy son-in-law?

A gross infamy spread about among the people; and as to that purification by the fire-ordeal on the island of Lanka, how can the people here believe it? It is the traditional treasure in the family of Ikshvāku that the entire subjects have to be humoured. Put in such a difficult situation, what was the dear boy to do? 6.

Lak—The divinities have an unimpeded insight into (the hearts of) the beings.

Bhāgirathi—Still, I fold these my hands (in an apology).

Rāma—Mother, thou hast (ever) continued thy favours upon the family of Bhagiratha.

Earth—Goddess, I am always pleased with you. I speak only because of my vehemence of affection being unbearable at its (sudden) outburst; not that I am unaware of dear Rama's love for Sitā.

Having unfortunately, banished my dear daughter, he with his mind (continuously) burning (with agony) is now living on the strength of his extraordinary fortitude and the holy deeds of his subjects alone. 7

Rāma—Full of compassion are indeed the elders towards their children.

Sitā—[Weeping, folding her hands.] May the mother resolve me into her own limbs!

Rāma—What else could she say?

Bhāgirathi—God forbid! For thousands of years, child, be thou sound!

Earth—Dear daughter, thou hast to look after thy sons.

Sitā—What shall I do with them who are forlorn?

Rāma—Heart, thou art an adamant!

Bhagirathi—How couldst thou be forlorn when thou hast a lord (to protect them)?

Sitā—What sort of lord have I, the ill-fated one?

The Two Goddesses—How canst thou disregard thyself, the sole auspiciousness of the world, by whose contact the purity of us two even is heightened? 8.

Lak—Noble brother, hear!

Rāma—Let the people listen to that!

[*A noise behind the scenes.*]

Rāma—Something wonderful (is about to happen.)

Sitā—How is it that the sky, resounding with the din, is set ablaze?

The Two Goddesses—Ah, we have it !

Whose order of teachers is from Krishāshva to Kaushika, and from Kaushika to Rāma-those very weapons are (now) appearing together with the Jrimbhakas ! 9.

[*Behind the scenes.*]

Queen Sita, we pay our homage to thee; thy sons are the resort of us two whose bestower was the upholder of the Raghus at the time of looking at the painting. 10.

Sitā--Fortunately, they are the deities presiding over the missiles. Ha, noble Lord, even now thy favours manifest themselves !

Lak--My noble brother had said thus: 'By all means they shall wait upon thy offspring.'

The Two Goddesses—We bow to you, Supreme Missiles; blessed are we by your favours; when meditated upon at the right time you should attend upon the dear boys; may you fare well ! 11

Rāma--Set in agitation, (they) now reduce me to an incomprehensible state-these waves of my pathetic emotion blent with the mingled feelings of joy and wonder. 12.

The Two Goddesses—Rejoice, dear child, rejoice ! These thy sons have now become equal to dear Rāma.

Sitā—Divine ladies, who will now perform upon them the ritual ceremonies fit for the Kshatriyas ?

Rāma--The Delight of the family of the Raghus, whose spiritual guide is Vasishtha, alas, that Sita here does not find anyone who would perform the ceremonies upon her sons ! 13.

Bhāgirathi—Good lady, why shouldst thou trouble

thyself with this anxiety ? These two sons, when they shall be weaned, I shall hand over to His Holiness Vālmiki. He shall perform the ceremonies, as befit the Kshatriyas, upon them.

Just as Vasishṭha and Angirasa, even so, the sage Prāchetasa is the spiritual guide of both the families-of the Janakas and of the Raghus. 14

Rāma—The revered one, indeed, thought rightly.

Lak.—Noble brother : truly do I say: from various circumstances I imagine these two dear boys to be Kusha and Lava.

For, these two valiant boys have the missiles at their disposal from their very birth; both were committed to the charge of Prāchetasa; they resemble in form your noble self and both are twelve years of age. 15

Rāma—It was (with the conviction of their being) those very dear boys that I with my heart running wild with joy, fainted away.

Earth—Come, dear child; sanctify the Nether region (by thy presence.)

Rāma-Alas, my dear ! Thou art gone to the other world !

Sitā—May the mother resolve me into her limbs. I shall not be able to experience such a changed world of my life !

Rāma—What will be the reply now ?

Earth—At my word, look after the two sons till they are weaned away. Thereafter thou shalt act as thou wilt.

Bhāgirathi—Exactly. [*Exeunt Goddesses and Sita.*

End of the play within the play

Rāma—What, Vaidehi has really disappeared? Alas Queen, my dear companion while dwelling in the Dandaka woods! Oh goddess of virtues! Thou art lost in the next world! (Faints.)

Lak.—Revered Vālmiki, help, help! Is this the meaning of your composition?

[*Behind the scenes.*]

Remove the orchestra. Oh, you living beings, mortals as well as immortals, together with the movable and the immovable, behold now the holy miracle enacted by His Holiness Vālmiki!

Lak. (Observing.)

On account of churning, as it were, the water of the Ganges is set in turmoil; the firmament is being crowded up with the divine sages. Wonderful; the noble lady (Sitā) accompanied by the two Goddesses, The Ganges and Earth, emerges from the water! 16.

[*Behind the scenes,*]

O Arundhati, worthy of reverence from the entire universe, favour us two, The Ganges and Earth! We two are handing over to you this Sitā who is your daughter-in-law of holy conduct. 17.

Lak--Oh, wonderful! Marvellous! Noble brother, see, see! O pity, my noble brother does not come round even now!

[*Then enters Arundhati with Sitā.*]

Arundhati—Speed up, dear Vaidehi; leave aside thy bashful disposition. Come, enliven my dear boy with thy hand gentle to the touch. 18.

Sitā—[Hastily touching him.] Be composed, noble my Lord, be composed.

Rāma—[Recovering, with a mingled feeling of joy and wonder.] What, Queen Sitā ! [With a feeling of shame.] Oh, how now ! Is it mother Arundhatī ! What, all our elders, Rishyashringa, Shāntā and others are here !

Arundhati—Dear, here is divine Bhāgirathi, the presiding deity of the family of the Raghus, well-pleased with thee.

[*Behind the scenes.*]

Lord of the universe, Rāmachandra, remember your words addressed to me at the time of looking at the painting, viz. 'As such, O Mother, be thou, then, intent upon entertaining auspicious thoughts, even like Arundhati, towards Sītā, thy daughter-in-law.' I, therefore, have discharged my debt.

Arundhati—This is Divine Earth, the All-sustaining, thy mother-in-law.

[*Again behind the scenes.*]

The long-lived one had said at the time of abandoning my dear daughter : 'Divine Earth, take care of of thy virtuous daughter, Jānaki.' Now, therefore, I have acted upto the words of my dear child-master.

Arundhati—Hear, ye citizens and countrymen ! Here now, this Sitā, whom the Goddess, the All-sustaining Earth and The Ganges have thus commended, who is handed over to me, whose holy conduct was testified to by Divine Fire, who was praised by all the gods not excluding Brahmā, who is the daughter-in-law of the Solar race and who was born of the sacrifice of the gods, is accepted (by us); what do you think of this ?

Lak.—Noble brother, thus reproved by mother Arundhati, the citizens and the countrymen, as also the en-

tire assemblage of the creatures, bend low before Arundhati. And the Guardians of the Spaces and the Seven Sages are honouring her with showers of flowers.

Arundhati—Lord of the world, Rāmachandra,

Employ, as your fellow-partner in the religious duties at the sacrifice, as behoves you, this thy beloved, the holy original of the golden image 19.

Sitā—[To herself.] Does my noble Lord know how to wipe off Sitā's sorrows ?

Rāma—As Her Reverence commands !

Lak.—I have realised my goal.

Sitā—I am brought back to life again.

Lak.—Noble lady, this shameless Lakshmaṇa pays his respects to you.

Sitā—Mayest thou live long, such as thou art !

Arundhati—Revered Vālmiki, present now those two, Kusha and Lava, sons of Rama and born of the womb of Sitā. [*So saying Exit.*

Rāma and Lak—Fortunately, it is as we thought !

[*Then enters Vālmiki with Kusha and Lava.*]

Vālmiki—Dear boys, Kusha and Lava, here is the Lord of the Raghus, your father; here Lakshmaṇa, your uncle; here Sitā, your mother; and there the royal sage Janaka, your maternal grand-father.

Sitā—[Observing with a mingled feeling of joy, pathos and wonder.] How now ! My dear father !

Kusha and Lava—O father ! O mother ! O grandfather !

Rāma and Lak.—[Embracing with joy.] Why, dear chaps ! By our merits we have got you (again).

Sitā—Come here, dear Kusha; come here dear Lava;

embrace, for a long time, your mother who is, as it were, come from the other world.

Kusha and Lava—[Embracing.] We are blessed!

Sītā—Oh joy! My dear father, the family preceptor, the noble Queens, noble Shāntā with her husband and my revered noble Lord with Lakshmana and Kusha and Lava–all I see here. I am really overwhelmed with ecstasy!

[*A noise behind the scenes.*]

Valmiki—[Rising and observing.] The lord of Madhura (Śhatrughna), having eradicated Lavaṇa, is coming.

Lak.—Bliss follows bliss.

Rāma—Though experiencing all these, I do not believe (them to be true). Or rather, such, indeed, is the nature of prosperities.

Vālmiki—Rāma dear, say–what else good should I do thee?

Rāna—Is there anything better than this? Still let this prayer of the actors be granted:—

This story, blissful and interesting, like the Ganges, the mother of world, purifies from the sins and enhances (our) good. Let, therefore, the wise think upon this speech of the poet, a mature genius and a knower of Shabda-Brahman, presented before them in the dramatic form.

[*Exeunt Omnes.*

Here ends the play.